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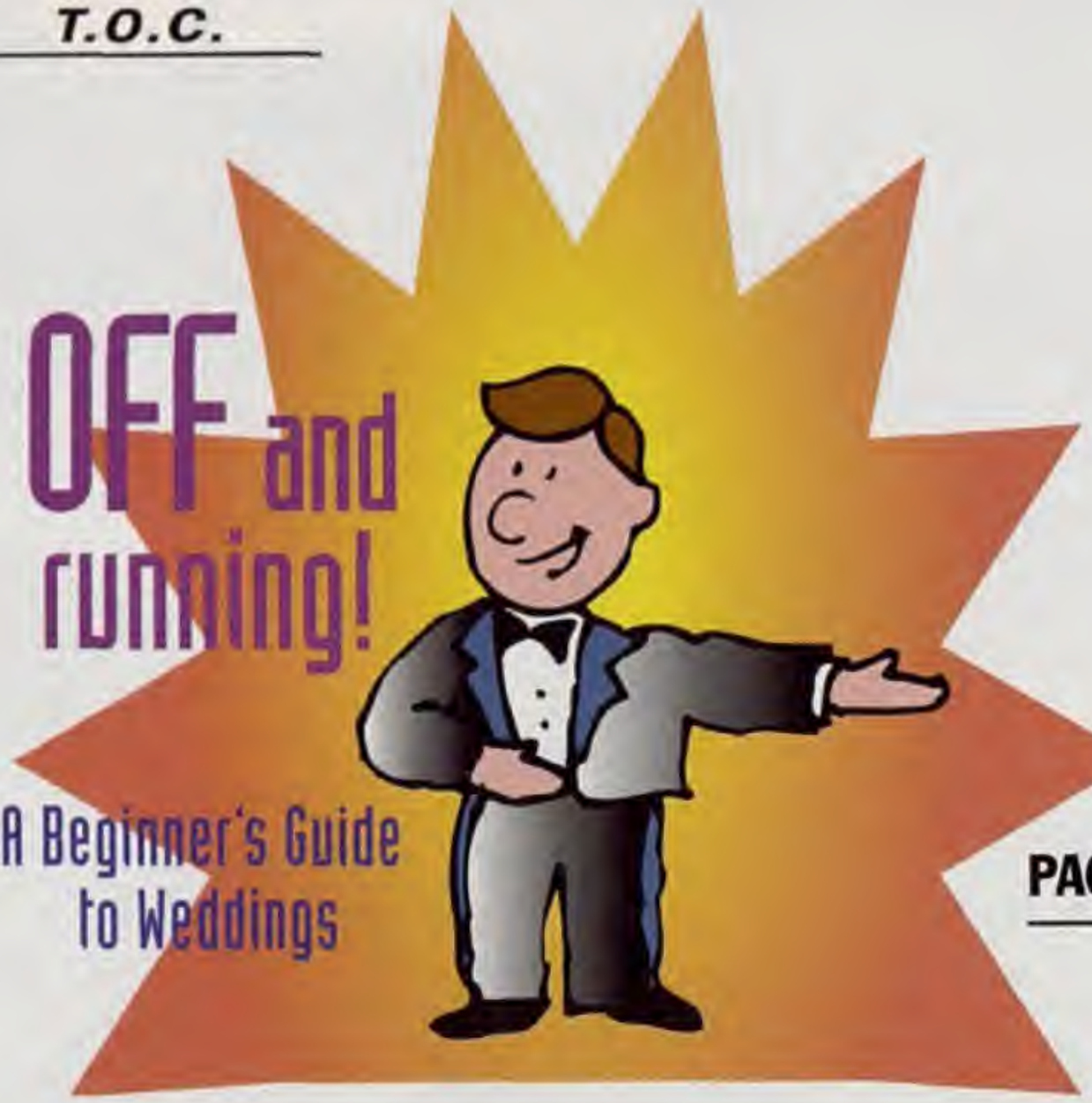

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AND THEN THERE WERE DJS...

Everyone in our profession had to start somewhere. Maybe your entry into the Mobile DJ profession was radio. Possibly you worked for another DJ service before spinning off on your own. And if you were a Club DJ or a musician before starting your mobile service, you certainly aren't alone. Regardless of how or why you became a Mobile, one thing is certain... if you do it right and do it well, it can be a very fun and lucrative calling. That's where Mobile Beat Magazine comes in. We're here to help you make the Mobile DJ profession an exciting, credible, and profitable business.

Speaking of new beginnings, June is the prime month for weddings. To help all of you who are new to the profession, we've included "Opening Night: the Beginner's Guide to DJing a Wedding Reception" to get you started. Also in this issue, you will find 69 tips to improve your business. While many of the tips may be obvious to you veteran readers, we expect at least a few of our tips will warrant your attention. If you are expanding your service and adding more equipment and employees, we recommend you compile the tips and use them as part of your training material, along with the "Beginner's Guide."

New to our staff of contributors is J. Roxx of Hollywood, Fla. In her first installment, Roxx offers helpful and practical advice on how to fill your summer calendar with company picnics. And if your wedding bookings are off a bit this year, you may find it's not too late to fill your remaining dates. The secret is in Bob Popyk's column on "Turning Calls Into Cash."

On the tech end, we compared the growing list of top-loading CD players in "DJ Shopper." We have also expanded our "It's Hot" section, to cover more new products than ever before.

Finally, just as there was a beginning to your DJ career, there will also come a day when you'd like to harvest the fruits of your years on the road. "Before You Hang Up Your Headphones" offers some essential advice every DJ, regardless of your stage of life, should think about.

So in this one issue, we cover the full spectrum of life as a Mobile DJ, from the first wedding gig right up to the time you consider retirement, and everything in between. We hope you'll find this issue to be fun and informative, but the real proof will be whether or not it helps you increase your summer income. Good luck, and let us know how we did.

Robert A. Lindquist
Editor-In-Chief

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The DJ Magazine

JUNE/JULY 1998 - Issue #46

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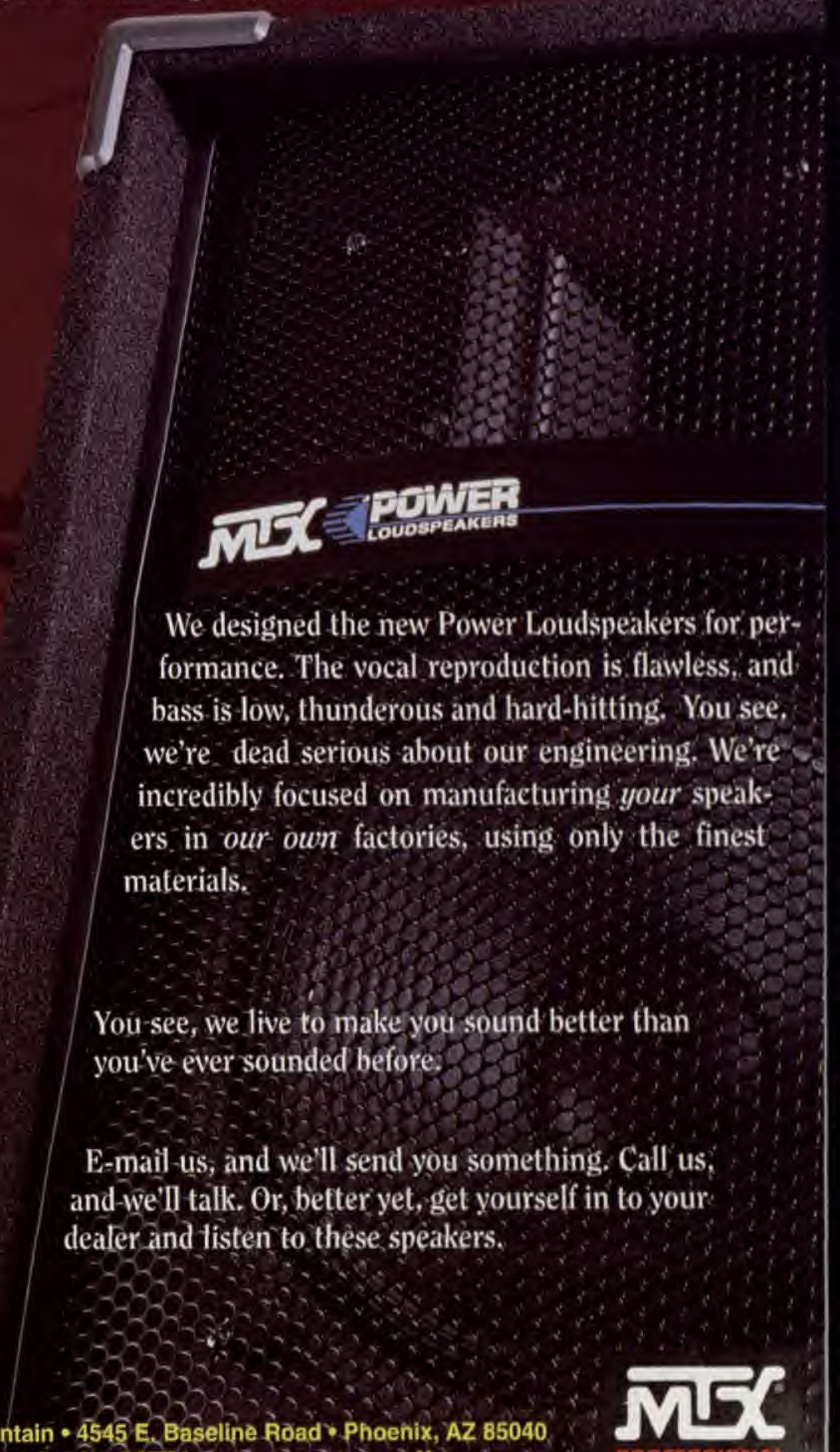

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MORE FOR US

Regarding the article by Mark Johnson entitled "Amateur Night," in the January '98 issue: I am a full-time professional disc jockey in southern Indiana (in this business for 23 years) and, even though I can relate to the type of party he described, all New Year's parties are not like that.

First of all, I would never think of taking the night off (it being the most profitable night of the year). If I did, I probably would not enjoy myself, knowing all the money I was losing by not working.

Secondly, as far as dealing with intoxicated guests or clients, the same experience has happened to me often at weddings, corporate events or any place where alcohol is served (Ever do a fraternity party?). This certainly does not keep me from doing these type of events.

Some New Year's parties are even nonalcoholic. My best friend (also a DJ) performs annually at a very large, well-attended party for high school kids in Vincennes, Indiana. This provides a safe and fun place for them to celebrate. Also some church youth groups and local Y.M.C.A.s have New Year's "lock ins" or parties that are family-oriented.

The last several years I have been booked in country clubs on New Year's and, even though alcohol was served, the guests remained polite, courteous and even appreciative at the end of the night. I do agree, however, with Mr. Johnson about having to be careful on the roads.

On the other hand, if he and his other DJ friends want to stay home, that just leaves more gigs for us working pros on "Amateur Night."

Jay Black
Blacklight Jams

KNOWLEDGE IS POWER

I want to thank you for the great magazine you have. I am an illusionist/magician, so you know, not just DJs read your magazine.

After reading your magazine, I have benefited greatly. Not only did I gain knowledge of various new lighting and music equipment, but I realized I was spending more money on products that were not high quality. Through Mobile Beat, I found more quality products for more reasonable prices. Now I am more equipped with professional advice and encourage others to read this informative magazine.

The Magic of...
Heman Faroy
Brooklyn, NY

BRIDAL DANCE

I would like to thank Jay Maxwell for compiling his list of the best bridal first dance songs. Many times I get asked for my opinion on what a couple should choose and it's so much easier to refer them to this page (Issue #44, page 37).

I had a wedding that wanted Barry White's "You're My First, Last And Everything" as their first dance and boy did they have a good time. I bet your other readers would have similar nonstandard songs that they too have played for their clients.

Spencer Johnson
online e-mail

CORRECTION

In a Scoop in the February/March issue we featured Saied Motaei's new software program, DJPower. We said the price was $1,100; it should have read $750.

We Want Your FEEDBACK!

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BY ROBERT A. LINDQUIST

INVITATION TO A BIG BASH!

Frank Garcia is celebrating the 10th anniversary of Mainline Entertainment Center in a big way. For three days, May 5-7, Frank and his staff will be hosting a free Lighting, Sound and Music Expo. The event includes free seminars and workshops, equipment exhibits and hands-on demos, parties, contests, giveaways and much more. The reception is at the House Catering Hall, 160-06 Northern Boulevard, Flushing, N.Y. For free passes and exhibitor information, call (718) 359-4848 or fax (718) 359-7032.

SPLAT!

Tired of getting beat up by your clients and competitors? Here's your chance to get that phone out of your ear, step away from your sound system and join other DJs in something fun, exciting, challenging, highly competitive, and entirely unrelated to the DJ biz!

It's the first DJ Paintball Showdown sponsored by the ADJA and it's scheduled for the evening of June 9 as part of the Mid-America DJ Convention in Louisville, Ky. (see ad on page 87). The $85-per-player admission includes round-trip bus transportation (only 15 minutes from the hotel) to a private indoor "battlefield." Rental of paint guns, safety gear and 400 paintballs is also included in the admission fee. Along with a great time, you'll be helping to support the programs of the ADJA. Reserve your place now for what is sure to be the "HIT" of the show! Call Tony Valentine at (914) 949 0669.

GHAMMA SETS EXPO DATES

For the last three years, the GHAMMA Expo has been attracting DJs from all over Texas and Louisiana. This year's show is set for Sunday, July 19. Attendance is expected to break the 700 mark. The fourth annual event will offer mobile music-related vendors exposure to hundreds of prospective customers. In addition to the exhibit hall, there will be four free industry-related seminars, a music and equipment swap meet and several door prize drawings. Site for the show is the beautiful Humble Civic Center in Humble, Texas.

GHAMMA (Greater Houston Area Mobile Music Association) is the largest regional nonprofit trade association for Mobile DJs in the nation. Goals of the seven-year-old association include enhancing the image of the DJ profession and providing a source for networking among DJs and related services. For more information on the upcoming GHAMMA Expo or the association, contact Jay Fulbright, Expo chairman at (713) 461-7309 or jay@djconnection.com.

WE NEED YOU!

The Party Zone is a new Internet source for everyone in the party and wedding-related fields. Located at www.party-zone.com, it incorporates advertising on and off the Net, making it a major resource for anyone planning a party or wedding.

The Party Zone is offering a free listing in any one category of any one city in any one state you choose. A listing would contain basic information, including phone number, street address, and e-mail URL. Additional listings and other services are available for a slight charge to help pay for the maintenance of the site and advertising. You can find the price list and more information about this service on the Party Zone Web site: www.party-zone, or by phone at (817) 429-8446.

OUR CONDOLENCES

Our prayers and condolences, on behalf of DJs across the country, go out to the family and many friends of Michael Butler of Los Angeles, Calif. Michael, a Mobile DJ and fireman for the L.A. fire department, and his partner, died on March 23 when their helicopter crashed during a rescue attempt. Butler, 33, was a newly elected board member of the PADJ (ADJA L.A. chapter). He is survived by his wife, Maria. Michael was well respected by DJs throughout the Southern California area and a familiar face at the Mobile Beat Show in Las Vegas. He is sure to be missed.

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IT'S HOT

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Web site: www.numark.com

Light on price, not features

Expected to break through the $550 retail point (depending on location), American DJ's DCD-200 dual CD player offers the perfect balance of pricing and features. Designed as an entry-level player, the rackmount, two-piece DCD-200 offers lightning fast 1/75 of a second cueing and repeat mode to replay one or all selections. Additional features unexpected in this price range are an LCD time display, random playback, pitch bend, ±8 percent pitch variation and a two-year warranty. MSRP: N/A

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MusicManager was developed by Customware Systems, makers of the Mobile DJ business management software: InfoManager v2.0. For more information, or for a free CD-ROM demo, contact: **Customware Systems at (972) 867-7729. Or download a free trial at http://www.cwarenet.com. Retail price is $89.**

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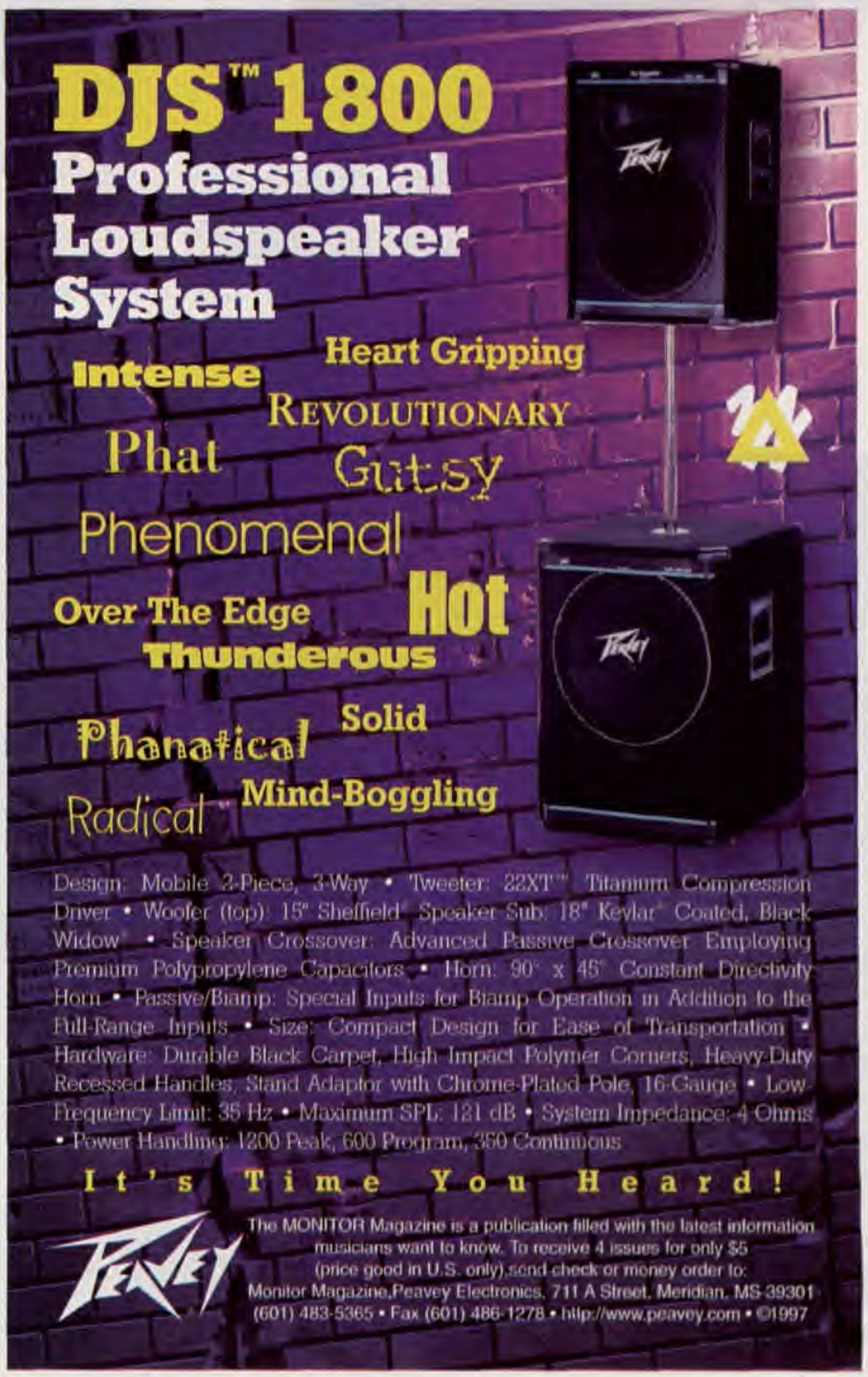
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IT'S HOT

Altered States

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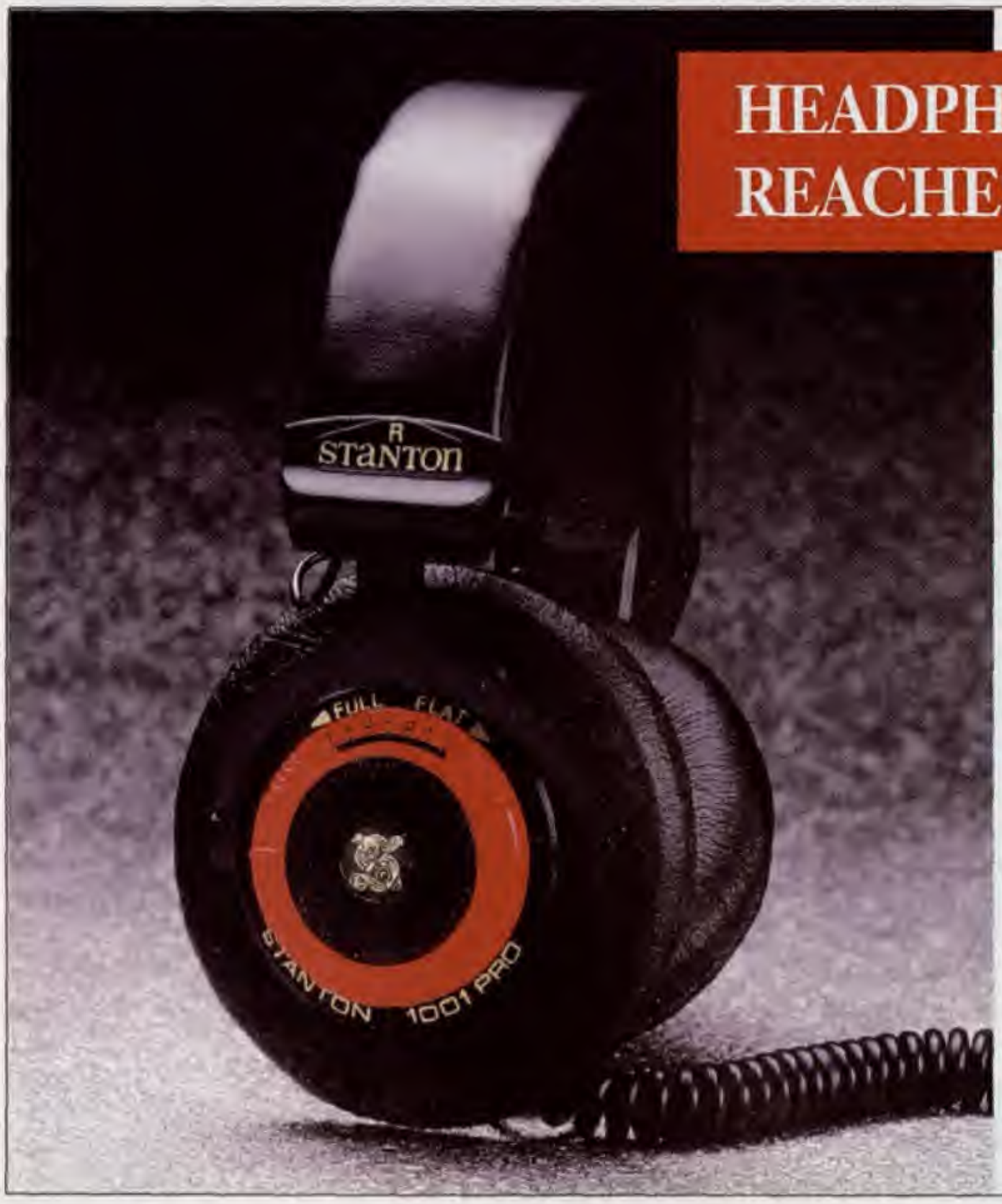

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So if you're ready to feast your ears on ferocious low-frequency bass, check out a pair of Stanton 1001 PRO stereo headphones. You'll find them reaching an all new low at an audio retailer near you.

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The Fearsome 4 was designed with no internal moving parts, making the unit ready for the hard knocks of mobile performing. American DJ also backs it with a two-year guarantee. Each of the fixtures contains a ZB64514 120 volt, 300 watt lamp. Available options include an ADJ-300 150 hour long life lamp, and colored and clear lenses. A heavy-duty plastic case that holds the entire system is included. The individual units measure 16" x 17" x 15", with weights of 9 pounds for the master and 8 pounds for each slave. MSRP: $500

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Less distortion at higher power for a longer time and smaller price tags are what Crown's new CE series amplifiers offer you. Both the CE 1000 and CE 2000 amplifiers are guaranteed to provide ±.5 percent THD at rated power, and were designed to let you drive your subwoofers longer and harder under real 2 ohm loads. Rated per channel at 1 kHz, the CE 1000 offers 560 watts into 2 ohms, 450 watts into 4 ohms and 400 watt into 8 ohms; the CE 2000 rates (at 1 kHz) 975 watts into 2 ohms, 660 watts into 4 ohms and 400 watts into 8 ohms.

Crown offers more versatility in the CE series by introducing its new System Solution Topologies (SST) system, which will allow you to swap the input card for active crossover modules or other options as they are developed. Other DJ-friendly features include a signal presence light for quick troubleshooting, a rear panel fault jack, front panel controls, shallow rack compatibility and proportional fan-assisted cooling for quiet operation.

Both models also allow you to combine their dual outputs into one bridge mono output with a 4 or 8 ohm load. Along with a host of other professional features the CE series is backed by their three-year warranty. And finally, in the "less" category, these are Crown's most affordable amps to date. MSRP: CE 1000-$700, CE 2000-$1,000

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Road Hogs

To get your gear to the gig safely and in a professionally streamlined fashion, Gemini has revamped its range of road cases for 1998. The AR-160 and AR-210 can both carry amp racks, the former offering 16 rack spaces, the latter 21, for varying degrees of expandability. These mobile beasts come with spring handles, front and rear doors, and four flush-mount wheels with mounting screws, making moving and manipulating your system easy. Whatever the size of your system, Gemini has aimed to accommodate you with its MRC line of combo DJ/amp cases. Four sizes are available, each with an upper slanted section of 10 rack spaces, and a front section with two, six, eight or 16 rack spaces, allowing you to fit your number of devices exactly or to leave room to grow. All of these sturdy pack animals feature removable lids, spring handles, front and rear doors, a heavy-duty black carpet finish with metal corners and a three-year, limited warranty. MSRP: N/A

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IT'S HOT

For The Elite Turntablist

If you are truly a connoisseur of vinyl grooves, you will appreciate the latest offering from Stanton, the Groovemaster AL-1 Limited Edition Integrated Headshell DJ Cartridge. What makes this version of Stanton's leading cartridge special is the attention given to each individual cartridge before it leaves the factory. With each cartridge you receive documentation verifying that it has been chosen from among the best of each AL-1 vintage and individually calibrated to ensure superior performance. While Its black and gold styling matches the Limited Edition Technics SL-1200 turntable, it will, of course, work on any of the quality turntables you may spin with. Specs include: spherical, super high polish stylus; 2 to 5 grams tracking force; frequency response of 20Hz to 20kHz; 7.0 mV output; channel balance within 1 dB; 32 dB channel separation @ kHz; DC resistance of 830 ohms nominal; inductance of 810 mH nominal; weight at 18 grams. MSRP: $250

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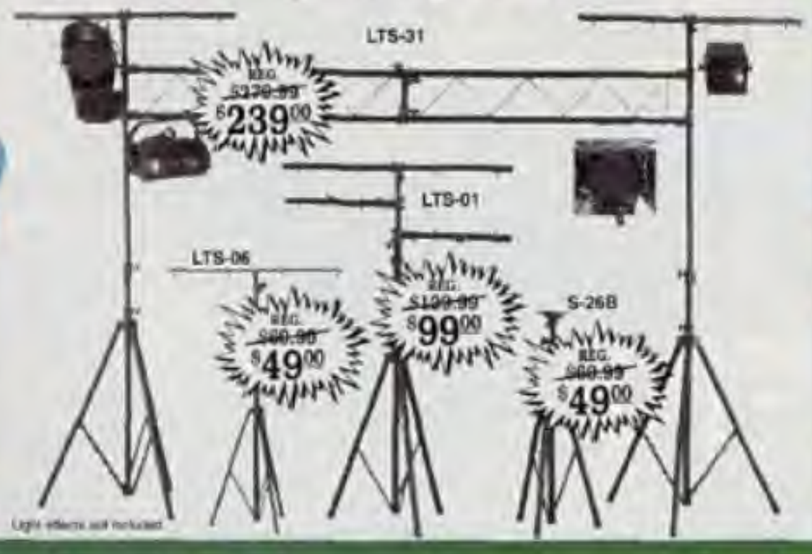

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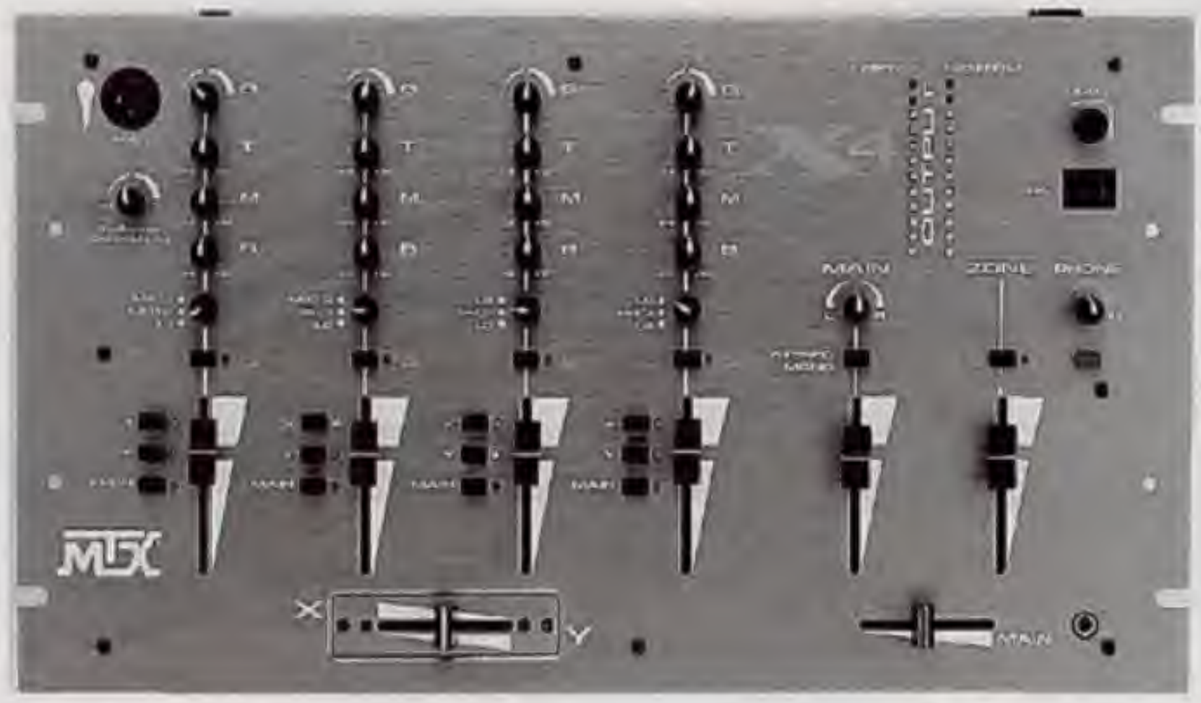
IT'S HOT

Look, Isn't That Your X?

MTX promises to put more creative power in your hands with their new X4 Interactive Mixing Station. This shiny silver mixer is equipped with LED indicators that provide a visual preview of your mix, displaying input audio level versus main out level, so gain settings can be perfectly matched. For a listening preview, the input channel audio can be compared to main output audio with headphones or through zone monitors via crossfade cueing. This system offers stereo or split cue monitoring. The X4 has four input channels with six line, three phono and two mic inputs. Each channel has its own gain control. A 60mm soft-slide channel and main and zone faders provide smooth overall volume control. You can also move your sound around with the stereo pan control or use the stereo/mono switch on the main output. Tailor your sound to the room with the rotary treble, mid and bass EQ on each channel, with +15dB boost and -24dB cut. Outputs include one main and one zone balanced and unbalanced. A front panel combo 1/4-inch and XLR mic input is also included. Other serious DJ features include -14dB auto mic talkover with input sensitivity adjustment, 45mm field replaceable crossfaders, a stereo main or cue/main 12 segment LED level display, a 12 volt BNC light socket, and 110 volt/220 volt capability. Get ready to interact with your X! MSRP: $549.95



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Microphone: ADJ WR-100 Wireless
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BY ROBERT A. LINDQUIST

When Pioneer introduced the original CDJ-500 in 1995, it was touted as the first digital turntable. What made it unique was that, instead of placing the CD on a sliding tray, a section of the top flipped open revealing a CD well in which the CD was set. Close the door and the CD would start spinning... you could watch it through a window. To release the disc, you pressed the eject button and the door would pop open. In addition, the first generation CDJ-500 was packed with features including master tempo, which allowed the user to vary the speed (BPM) of a track without raising or lowering the pitch sonically (no chipmunks or bull frogs!).

Because of the success of the CDJ-500, and Pioneer's newer models, other manufacturers have begun sticking their toes in the top-load swimming hole.

What are the advantages of a top-load player over a drawer type? It's a matter of preference and feel. If you like interacting with your gear, you will probably like the hands-on feel you get from top-loaders. They are not rackmountable, but you can mount them side by side with a mixer in a coffin-style case. As the tops of these decks are much larger than the typical controller supplied with a drawer-type unit, there's space for bigger buttons, jog wheels, joysticks and other controls. There's also much less chance of a jam.

APPLES AND ORANGES

In this comparison of four CD players, we find three very different approaches. At the low end of the price/features equation is the Gemini CDJ-1200, followed closely by the BST Cleving 156. Next in line is Pioneer's latest entry, the CDJ-700S. Finally, we have the Vestax CDX-12, which is a truly interesting combination of a CD

player and mixer in a single unit. While not released at the time of this comparison, top-loaders from Gem Sound and Numark are on the way.

Due to the differences in the designs of these players, it's impossible to do an apples-to-apples comparison. The four main things to look for in a pro DJ CD player are:

• **Mobility.** Is the unit really built to be used on the road, night after night, in all types of venues, without skipping, jamming or breaking down? Is it a user-friendly design that works with you and not against you?

• **Reaction time.** When you load a disc, will it quickly and consistently cue to the music and be ready for play?

• **Features.** What special features make it unique in comparison to its competition?

• **Price.** Is it worth the bucks?

With that as our criteria, let's begin our alphabetical sort through the fruit bowl.

BST CLEVING 156

The Cleving's strengths lie in its basic punch and play abilities, and its price. It reacts very quickly to commands. You can select tracks anywhere on the disc by moving the joystick right or left. Push the joystick forward or pull it back to select a rough cue point. You can then fine tune the cue point or select a pre-determined frame with the oversized jog wheel, which is also used to affect pitch bend. The shape, size and feel of the jog wheel are exceptional. The rounded top and generous nubs around the edge make it very comfortable to work with. In regards to track selection and cueing, this design provides a very quick and positive way of getting to where you want to be on the disc.

Lighted loop in/out buttons facilitate setup of a continuous play loop. This works well for setting up a repeating percussion or effects loop. If you try to set up a continuous music loop, you'll find a slight "hole" in the loop between beginning and end. With practice, this dead space can be minimized, but not eliminated.

One particularly handy feature on this deck is the outro monitoring mode. Just by pressing the "time" button three times, and clicking the joystick to the right, you can listen to the outros of any or every track in rapid succession. A great aid when you can't recall how a particular song ends.

Overall, the simple layout of the controls and added features such as a built-in beat counter and autocue, make the Cleving 156 a very competent CDP.

The only concern I have with this player is its sensitivity to vibration. While not nearly as bad as a consumer-type player, it could be better. In club applications with an isolated booth, this may not be a problem. For mobiles, however, a bouncy dancefloor or heavy bass may cause skipping. As it recovers from a skip, it's impossible to predict where on the disc it will start playing. The owner's manual cautions that "...in order to get optimal use of the player, stay away from vibrations of speakers to avoid CD skipping." If you intend to use this unit in your mobile rig, make sure it is mounted in a case with extra shock protection for vibration absorption.

The second point, albeit minor, is the hard-wired connector cord that hangs out the back. If you are using a BST turntable, you can connect it to the Cleving's onboard BPM counter via this cord. If not, then the cord is just in the way.

GEMINI CDJ-1200

While on the surface there appears to be a kinship between the BST and Gemini models, a closer look reveals many differences. The BST has a looping feature, the Gemini does not. The BST has all its basic controls mounted in a cluster to the left of the jog wheel. Gemini chooses to center the jog wheel and place the push-buttons to either side. Instead of a joystick, the Gemini uses nice, rubbery, buttons. Gemini also provides a stop button, which the BST does not.

On the Gemini CDJ-1200, the four blue buttons facilitate track selection and search. Fine right-to-the-frame cueing is accomplished with the jog wheel. Atop the blue buttons are gray buttons for pitch (±12 percent) and pitch bend, however, the jog wheel can also be used for pitch bend.

To the left of the jog wheel are two large, lighted buttons for play/pause and cue. While I liked the joystick operation and right-side placement of controls on the BST, the Gemini had a more familiar and comfortable feel.

Both the BST and Gemini have a feature called "autocue." Its job is to automatically cue the selected track to the very first trace of the music. Both players did exactly that, consistently. With the autocue in the off position, play will continue through the entire CD, allowing you time to steal a feast at the buffet.

While the Gemini lacks a couple of the features found on the BST, it makes up for it in other areas. Most notably, it has a more solid feel and is not as susceptible to skipping. If the CD play is interrupted by movement to the player, it recovers fairly quickly, without missing a beat. It is still recommended you mount the player in a proper case. The Gemini also has a digital output via BNC connector.

To keep dust out of their systems, and therefore increase reliability, the CD wells on both the BST and Gemini machines have large trap doors that swing up to reveal a deep, flat-bottom well. You simply set your CD on the floor of the well and close the door. When the top is shut, a sliding door opens under the CD revealing the drive and laser. Pretty neat.

Both the BST and Gemini have a feature called "autocue." Its job is to automatically cue the selected track to the very first trace of the music. Both players did exactly that, consistently.

PIONEER CDJ-700S

If this were a true apples-to-apples comparison, Pioneer's CDJ-500II and CDJ-300 players would have been the logical candidates. But the emphasis here is on what's new and from Pioneer the latest top-load model is the incredibly compact CDJ-700S. The new unit has all the goodies found on the CDJ-500II but is less than half its size. The player is just 8-1/2 inches across the front by 9 inches in deep. At just 5-3/4 pounds, it's almost 3-1/2 pounds lighter than the CDJ-500II.

As was pointed out in our scoop on the CDJ-700S in the last issue, Pioneer has created a unique suspension system for this new player that makes it about as rock solid as possible. New to the industry, Pioneer uses the same oil damper anti-shock system they use in their car CD players. Compared to the BST and Gemini models... well, there is no comparison. You can pick the player up and turn it upside down and sideways without a skip. It's very doubtful that this player would ever skip under normal conditions.

Like the BST, the Pioneer has a looping feature. Unlike the BST, the Pioneer is so seamless that the break between beginning and end is undetectable. Once your loop is set, you can replay it at any time simply by pushing the reloop button (as long as you haven't changed tracks). You can even edit the end of the loop so it's precise. Need to create a background loop for talkovers? Piece of cake!

The Pioneer has a tempo/pitch control range of ±10 percent or ±16 percent. The Master Tempo mode allows you to increase or decrease the BPM without affecting the pitch of the programming.

A jog wheel, which is

mounted right on the door, provides frame-by-frame cueing and pitch bend. Like the previously described players, the controls are all in a logical and well-planned layout. Pioneer has set the long-throw tempo/pitch slider to the right of the jog wheel and the play/pause, cue, track selection and search buttons to the left. The lighted loop controls are on the door with the jog wheel. The autocue feature consistently parked at a cue point one frame ahead, or on the frame, of the beginning of the music every time in our test case. Excellent.

The LED display on the CDJ-700S is exceptional. It's bright and easy to read from any typical angle. Information displayed includes: frame-accurate elapsed and remaining playback time, playback tempo (in percent), autocue, loop and reloop indicators. There's also a playback address bar graph that, among other things, blinks when there's less than 30 seconds playback time remaining.

When it comes to top-loads, Pioneer's CDJ-700S has it all: It's compact, efficiently designed, a cinch to operate, and rock solid. As you might expect, all these attributes come at a price. With an MSRP of $999.95, the CDJ-700S is the top shelf in terms of quality and price.

THE VESTAX CDX-12

If comparing the Pioneer to the BST and Gemini units is apples and oranges, than this is a guava. Where the other machines are designed to augment your creative mixing skills, the Vestax CDX-12 is very unique. Most apparent is its physical appearance. It's not black... it's metallic teal with an authentic wood front panel. It's so good looking, it seems a shame to take it out on the road and get it dirty.

The CDX-12 has two CD drives mounted under spring-loaded, dampened, acrylic doors. Of the four players in this comparison, the Vestax gives the greatest view of the spinning CD. The outer well cover allows for over 75 percent of the spinning disc to be seen. Unlike the other three players, there is no release button; you simply lift the door, drop the CD on the spindle, close and play.

Between the drives is a built-in two channel mixer which can accommodate two line inputs and/or two turntables, in addition to the CDX-12's own onboard players. Each channel comes equipped with a five-light LED VU monitor and small rotary controls for bass, treble and level. Once you've got the controls set to comfortable levels, you can use the replaceable crossfader for your fades and mixes. There are also 1/4-inch microphone and headphone jacks, with tiny volume controls, mounted just under the wood panel in the front. The size and positioning of the controls are such that you would want to use them only occasionally throughout the job. The idea of two players with a built-in mixer is pretty cool and, as the first such unit we've seen, Vestax has executed the concept well. If you don't want to use the built-in mixer, there are separate outputs for each CD Player.

Each player has play/pause, cue, stop and track select buttons plus a joystick for scanning and pitch bend. The play/pause button glows red when a track is ready for play and then changes to green when you start play.

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Pioneer
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Fax: (310) 952-2990
Web site: www.cddj.com
CDJ-700S
Features: Anti-skip technology; ±16% pitch adjustment with master tempo capabilities (corrects the key of the music);10-minute looping capability; loop adjustment fine tuning on the fly; a third the size of other CDJ players; cues to music.
MSRP: $999

CDJ-500II
Features: ±10% pitch adjustment with master tempo capabilities (corrects the key of the music); 10-minute looping capability; loop adjustment fine tuning on the fly; cues to music.
MSRP: $879

CDJ-300
Features: ±10% pitch adjustment with master tempo capabilities; cues to music.
MSRP: $699

Vestax CDX-12
Tel: (954) 929-8999
Fax: (954) 929-0333
Web site: www.tracoman.com
Features: Two top-loading CD players in an attractive, desktop unit with integrated mixer; joystick scanning and pitch bend; push-button track select.
MSRP: $1,450

As far as fancy gadgets, the CDX-12 has just the basics. A long throw slider adjusts pitch up or down 8 percent—significantly less than the 12 percent offered by BST and Gemini, and 16 percent by Pioneer. It also lacks a single/continuous option. Once you start a CD, it keeps playing until you tell it to stop. If you want, you can push the repeat button and it will play over, and over, and over. But let's look at the upside.

One area where this player excelled was resistance to skipping. It got the top score in our skip test. It's important to note, however, that this unit is designed to be set up on a table top. It does not require a case. It's assumed that if you are using any of the players, you would case-mount them which would greatly enhance their ability to resist skipping.

Another good point is the speed and ease of loading. As there is no electromechanical latch on the doors, there's no way a CD can jam inside the unit, and loading couldn't be quicker.

For cueing, this unit has a function called "blank-pass." While this greatly minimizes the manual cueing time, it's not nearly as precise as the other players. Depending on the CD, the player would park at a cue point anywhere from eight frames ahead of, or four points into, the music. You would definitely want to check your cue points (through headphones) and adjust with the joystick before punching play.

For a mobile looking for a unit that will play CDs and handle basic mixing chores, this is quite a nice unit. Once you have your basic levels set for the players and mic, you simply mix with the crossfader. Considering it gives you two CD players, plus a mic mixing channel, it's quite a bargain at $1,450. It appears to be well-made and designed with the mobile in mind. Improvements to the "blank-pass" cueing system could only make this a more attractive package.

RECOMMENDATIONS

With such a wide variation in the way they handle CDs, it's highly subjective as to which player is right for you. If you're building a basic, all-purpose system, mount two Gemini CDJ-1200s and a mid-level mixer in a coffin designed for these players and you are all set. The Geminis list for $739 each but you don't have to shop too hard to find them priced around $500 on the street. If you like the looping feature and built-in beat counter on the BST Cleving 156, let that be your guide. The Cleving 156 offers a lot of features and, at $599, carries the lowest list price in the group. It is also the most prone to skipping, which may be a problem in some venues. If you want the best, and are willing to pay for it, the Pioneer CDJ-700S, with an appropriate high-end mixer, is a DJ's dream system.

The outsider of the group is the Vestax CDX-12. It's a total departure from anything we've tested before and indications are that it's up to the task of being the primary player in your mobile rig. It would also nicely dress up any DJ's home studio. For Gemini, BST and Vestax, these units are the first generation in pro DJ, top-loading CDPs. For Pioneer, the CDJ-700S is a package of technology gathered through three earlier designs. Once new technology hits the streets, however, it spreads fast. At the present time, you can buy a typical dual drawer CD player/controller combination for a little more than a single top-loader. As demand for these devices grows, expect a wider range of units, and more attractive prices.

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Is there a Dr. in the house?

Sample beats, loops, sound effects and more with the BOSS SP-202 Dr. Sample.

For hip-hop producers, techno artists and remix DJs, a sampler is essential in the creation of phat, slammin' tracks. For mobiles, however, samplers have remained a limited-use luxury item. Even mobiles with a desire to create signature mixes have shied away from investing in a dedicated sampler.

Several DJ mixers now offer on-board samplers with 2, 4, 8 or more seconds of sampling. That's enough to capture a drum rhythm loop or sound effect, but the playback quality of these onboard mixers varies greatly. Then there's the BOSS SP-202 Dr. Sample. It has an internal storage capacity capable of sampling and storing up to 32 seconds of high-quality sound. You can also bend and twist your samples in a variety of ways.

The SP-202 features four user-selectable sampling grades, including a high-quality 31.25k mode and a maximum of 4 minutes, 20 seconds internal sampling time. In the hi-fi mode, sound quality is exceptional, but sampling time is minimal. The lo-fi mode really expands the storage potential, but at a noticeable drop in the playback quality. The standard mode is a good compromise, giving you 1 minute, 5 seconds of sampling time, which can be used as a single, long sample or up to 16 shorter samples.

You can expand on this time by adding an external 2 mb or 4 mb SmartMedia™ card—the same kind you use for digital cameras. With each 4 mb card, you can store up to 4 minutes and 27 seconds of hi-fi grade samples; selecting the lo-fi two-level expands that to 35 minutes.

With the internal memory plus the external 4 mb card, you get a maximum 10 minutes of sampling time to spread over 32 banks in standard mode. In hi-fi mode the total time is a tick under 5 minutes.

EASY LEARNING CURVE

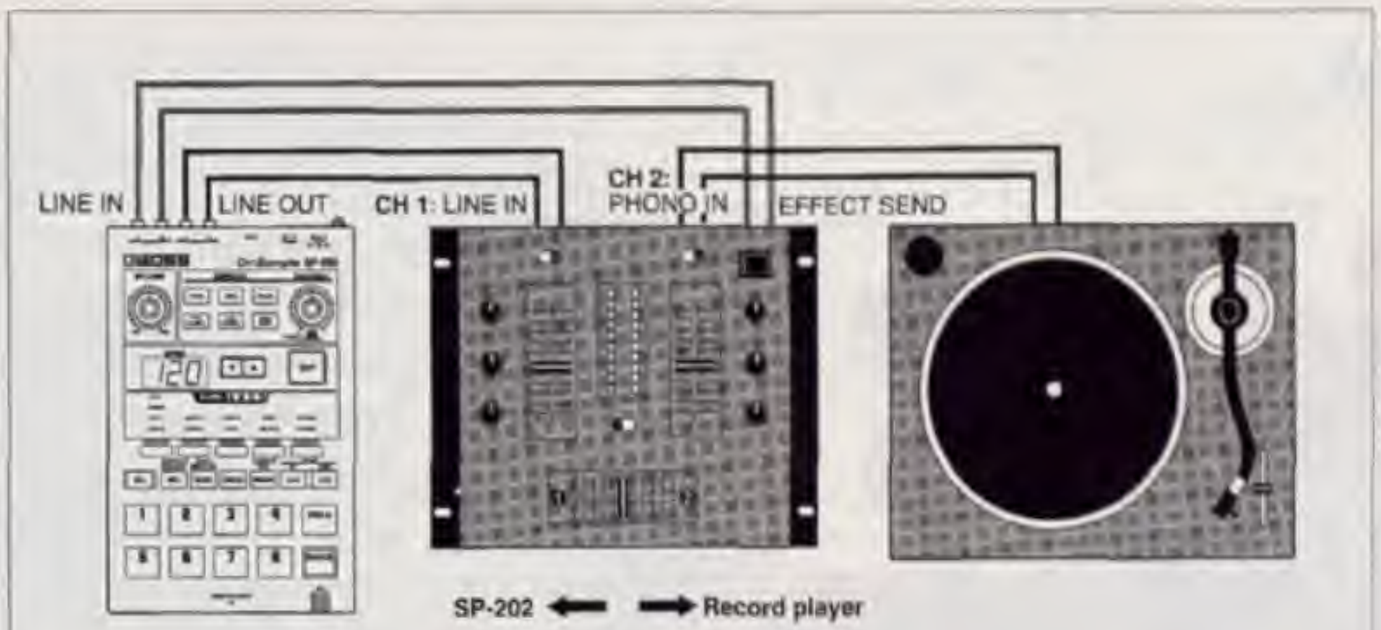
Designed to be put to use right out of the box, the SP-202 features a bright red LED display and dedicated buttons and knobs for controlling everything—including sample start and stop points, built-in effects, and beats-per-minute (BPM). The SP-202's eight onboard pads—each with a user-selectable sampling grade—light red when in use, instantly confirming which tracks/samples are on. Creating a funky bass line, grand entrance fanfare or silly sound effect is as easy as setting the input level and hitting the record button. There's also a built-in mic and a 1/4-inch mic input for pre-recording your own intros and specialty bits.

Once a sample has been recorded, you have several playback options. You can play the entire sample in a loop or just once.

Mobile Beat Test Bench

Other products used in this comparison:

Amplifier: BST JMA 600N
CD Players: Gemini CD9800
Vestax CDX-12
Equalizer: Ashly MQX 2150
Mixer: ESO Pro
Microphone: ADJ WR-100 Wireless
Headphones: Stanton 1001 Pro
Speakers: MTX P12H



Typical hook-up for a DJ system

Once looped, its tempo can be set using the control knob. Using the BPM indicator, you can actually calculate beats-per-minute from the sample length. Or you can input BPM before sampling via the tap tempo button, letting the SP-202 adjust the sampling stop point automatically—taking all the headache out of synching loops.

If you are unhappy with a sample, it's a cinch to erase one or all from the memory. If the sample just needs a little editing, or you want to adjust the start and end points, it's a breeze.

MORE FUN

Built-in effects like pitch adjust, filters 1 and 2, time stretch, delay, and ring modulation add to the power of this amazing unit. The pitch control lets users transpose samples into any key desired. A sophisticated time stretch function makes it possible to extend or compress the length of a phrase without changing its pitch. Delay and ring modulation effects are of the same world-renowned quality of other Roland and BOSS products.

Filters 1 and 2 can take you from mild to drastic filtering as found in today's electronic dance music scene. And both ring modulation and filters 1 and 2 can be assigned to the external inputs, giving SP-202 users some very cool sonic options. MIDI inputs even allow sample triggering via an external sequencer or MIDI controller. These functions, coupled with battery operation and a very DJ-friendly design, make the BOSS SP-202 Dr. Sample possibly the most full-featured affordable sampler on the market.

For more information, contact Roland Corporation U.S., 7200 Dominion Circle, Los Angeles, CA 90040; Tel: 213-685-5141; Web site: www.rolandus.com

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Avoiding Disasters

Do you know what to do when your system fails?

BY GEORGE MOHR

If you are a seasoned Mobile DJ, you probably know what to do when your system quits on you. But what if you are a beginner? What if you are going out with a new system, or sending a new DJ out on his or her first job? What do you do when all of a sudden your system goes "POP!" and you're left with silence?

FIRST THINGS FIRST

The best thing you can do is BE PREPARED! You should keep equipment backups (as well as other essential items) on hand, ready to go should you have a problem. You should also carry a toolbox that has screw and nut drivers, pliers, cutters, jumper wires, plenty of audio adapters, fuses and light bulbs.

For the average system you should have at least one backup cable for every type of cable in your system. The most common system failures can be traced to bad cables. You plug them in and out, you step on them and run over them with your hand truck. Do yourself a big favor and carry backup cables. If you use a wireless mic, keep a wired mic handy as a spare.

COMING PREPARED

I find that a Sony Discman can be your best friend when a CD player fails. Toss one in your toolbox (carefully) along with a selection of premixed or compilation CDs just in case your mixer should go down. As a backup, I suggest a small mixer like the Gemini PMX-7. It sounds great and is compact enough to fit in your van's glove compartment.

Now here is where things get a little bit more involved... your amplifier. Next to cables, the amplifier is the most common item to fail. Never skimp on a spare amp either; get a professional model. It doesn't have to be big, bad, and brawny, but it should be as reliable as your main amp. Whatever you do, don't try to use a home stereo system. They are not built for the heavy demands of pro sound. A used, professional amplifier, even if it has half the power of your main amp, will be good enough to get you out of a bind. After all, a little music is better than no music.

Speakers are another matter when it comes to backups. Unless you have a large van with room for a spare set of speakers, carrying a second set around is probably not feasible. The best thing to do is to protect your speakers from burning out in the first place by using a compressor/limiter or speaker fuses. If you have extra room in your car or van, you might want to carry a spare tweeter or midrange, as these are the most common parts of the speaker to burn out and are small enough to put under a car seat.

DON'T PANIC!

If you work alone and have a problem... BE COOL! Don't look at the guests; look immediately at your system. Begin tracing where the problem may be; it might be as simple as hitting the wrong button! Work as fast as you can to solve the problem. Then when everything is running again, return to the festivities. Quickness is of the utmost importance. Practice this at home with a friend. Have him "cause" a problem to your system and you try to figure it out. Pretty soon you will become familiar with potential problems and, should it occur during a real live performance, you will recognize it and solve the problem quickly.

YOUR EMERGENCY PLAN

If you've checked and determined it wasn't user error, you should next check your cables. A typical sign of a bad cable is having a channel suddenly drop out without the amp going into protect. You may also get a hum or buzz in the system suddenly.

Do a physical inspection of the cables first. Make sure you have no frayed ends. Then start tracing your way backwards. Start with the speakers; if you have one channel dead or humming, swap the cables. If the problem moves from one speaker to

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the other, the speaker is good and the problem is further up, or in the speaker wire itself.

Next, swap the cables at the amplifier's output. If the problem shifts between the speakers, then the problem lies further up the chain and is not the wire.

Move on to the amp. Make sure it is getting a signal from the mixer. Are the meters moving like they normally should? If so, then you have either a bad channel on the amp, or a bad cable. Follow the same procedure for determining if you have a bad cable to check your speakers. You should shut off your amp every time you change wires to avoid any pops or clicks from surging through your system. If you determine that you have sound coming out of the mixer, and the wires are OK, the problem is in the amp. It is time to break out your spare amp.

If your mixer's outputs are fine, check to see if the problem is isolated to one source (CD player, turntable, etc.). If you have sound coming out on both channels on everything but one unit, then the problem could be in its connecting cable or the unit itself. If so, break out the Sony Discman. If not, then there is a problem with the mixer; run and get that PMX-7 out of the glovebox!

If you are using turntables, sometimes you may get a loose connection in the tonearm or needle. Make sure the headshell is firmly seated into the tonearm and that the contacts are clean. Also, if you are getting a nasty hum out of the system, check the turntable's ground wires.

Should your microphone go bad, and you don't have a spare, you can effectively use your headphone as a mic. It will work fine, although the sound will not be very good. Always keep a spare headphone in your tool kit. Keep an assortment of Adapta-Plugs on hand as well.

9 WAYS TO AVOID TECHNICAL DIFFICULTIES

1. BE PREPARED! Carry a tool kit that has screw/nut drivers, pliers, cutters, jumper wires, plenty of audio adapters, fuses and light bulbs.

2. For the average system you should have at least one backup cable for every type of cable in your system. The most common system failures can be traced to bad cables.

3. Carry a backup CD player, mixer and amplifier.

4. Do not use a consumer-type amplifier for backup; use a reliable professional model.

5. Protect your speakers from burning out by using a compressor/limiter or speaker fuses.

6. Have a backup plan for any type of emergency.

7. To troubleshoot your system, start with the speakers and work your way backwards.

8. When troubleshooting, shut off your amp every time you change wires to avoid any pops or clicks from surging through your system.

9. If you are using a turntable and are getting a nasty hum out of the system, check the turntable's ground wires.

FROM BAD TO WORSE

This is a pretty straightforward approach should you have a problem with one channel. If both channels are dead or humming, the first place to look is the amp. Is it getting an output from the mixer? You can determine this if the meters are moving and the amp is on, but you get no sound. If so, then the problem could lie in the amplifier. See if the amp is in its "protect" mode. Many amplifiers have this built-in; it is designed to protect the amplifiers from bad loads or short circuits. You could have a wire that is shorting at the terminals or is frayed. If the two bare wires touch together, that most likely will shut down the amp.

The best way to deal with problems on the job is to avoid them in the first place. Don't try to use the same system you use for a 50-person backyard party as you would use for a 300-person high school prom. These are totally different gigs which need totally different systems. If you push your system beyond its limits, you will damage it. Don't shout in your mic, and watch those clip lamps! (Most amplifiers have an overload indicator called "clip." If it lights, lower the volume!) And REMEMBER! Be prepared, and don't panic!

Have any technical questions about this or any other recent Tech Talk column? Contact George Mohr at Abracadabra Lights and Sound (516) 667-2300.

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OFF and RUNNING!

A Beginner's Guide to Weddings

New to the Biz? We Can help!

For many DJ service operators, wedding receptions account for a large percentage of their annual business. While you may have decided to become a DJ for a host of other reasons, there's no denying that playing wedding receptions can be very profitable. Unlike other types of events, DJing a wedding requires knowledge that goes beyond music and programming. There are a number of customary proceedings expected at a reception that will demand your attention. Therefore, the more information you receive from your clients in advance, the easier and smoother the reception will flow.

BY **ROBERT A. LINDQUIST**

WEDDING RECEPTION FORMAT

At most receptions, you will be required to fill two roles. In your usual role as DJ, you'll be taking requests, playing music, leading group dances and doing whatever else is necessary to motivate the crowd.

You will also be the MC, who is typically responsible for introducing the bride and groom and the wedding party. You'll also be making sure all the traditional activities of a reception take place at the proper times.

In your role as MC, the first thing you may be asked to do is introduce the bridal party as they enter the hall. Begin by getting everyone lined up outside the hall in the order you will introduce them. Start with the parents, followed by flowergirl and ringbearer, the bridesmaids and ushers, the maid (or matron, if she's married) of honor and best man and, finally,

the bride and groom.

Before you introduce the first couple, quiet the hall and get the guests' attention. Start with a brief announcement. If it appears you are being ignored, your voice may not be cutting through the room noise. Bring up your mic level and try again.

THE GRAND ENTRANCE

Once you have the room quiet, it's time to start the parade. Pause after each couple to allow time for them to walk in, the photographer to get the shot, and for applause to subside. Note that the order of introductions may change regionally and according to client preference. Keep in mind, this script is just a suggestion. As you become comfortable with the format, develop your own style and wording.

You: "Good afternoon ladies and gentlemen. Welcome to (name of location), my name is (your name) from (your company name). At this time, it is my honor to introduce to you the parents of our bride, (their names)." (Pause) "And now, the parents of the groom, (their names)."

Proceed with the flowergirl and ringbearer, bridesmaids and ushers, and maid/matron of honor and best man—until all bridal party members have been introduced. Then, with dynamic enthusiasm, introduce the bride and groom.

You: "And now let's all stand and welcome our new bride and groom... Mr. and Mrs. (their last name)." Prior to this, you should have made sure how they wanted to be introduced (in case the bride is keeping her maiden name).

Once all the bridal party members have taken their seats at the head table and the waiters and waitresses have poured the wine or champagne, it's time for you to introduce the best man, who will toast the bridal couple. Be sure to warn him in advance, so he's not caught off guard.

You: "And now, I'd like to introduce our best man, (name), with a toast to (bride and groom's names)."

After the toast, relax while the guests enjoy their meal. At a five-hour reception, you will be spending at least the first hour playing background/dinner music. This can be a lively mix of "easy listening" music, as requested by the bride and groom, or you can play off a collection you compiled earlier.

CAKE CUTTING

At some point after the meal, the bride and groom will be cutting their wedding cake. You may be called upon to simply quiet the room and get the guests to focus their attention on the cake table.

You: "The bride and groom are about to cut their wedding cake. If you'd like to take a photo, please join the couple at the cake table. We ask that you let the photographer take the first pictures for the couple's wedding album."

BRIDAL DANCE

Usually the bridal dance (first dance) is done after the meal. However, some couples may want to do their bridal dance after the opening introductions, before the meal. During your pre-reception discussions with them, ask if they have a preference.

Catch up with the bride and groom and suggest it's time for the bridal dance. You should have their special request all cued up and have the list of bridal party members close at hand. Just before the dance, check with the bride and groom one more time to make sure everyone you will be introducing is in the room and ready to go. Then, quiet the room and get the guests' attention. Here's a suggested intro. Create your own introduction if you would like, but keep it brief.

You: "Ladies and gentlemen, could we please stand and have a nice round of applause as we welcome to the dancefloor for their first dance together as husband and wife, (their names)!"

When the couple has finished their bridal dance, begin introducing the rest of the bridal party.

You: "Now let's welcome our maid (matron) of honor, (her

name), with the best man, (his name)."

It's a nice touch to personalize the introductions if you have a little background on who's who and why they are in the wedding. For example, if the best man is the brother of the groom, if the bride and maid of honor have been life-long friends, etc. After the maid of honor and best man, proceed with the bridesmaids and ushers, the flowergirl and ringbearer and, finally, the parents. Watch the photographer and pace your introductions so that he or she isn't being rushed.

If your bridal couple has elected to dance with their parents, here's what to do just as the dance for the bridal party ends:

You: "Now would everyone in the bridal party please form a circle on the dancefloor and join hands. In the center of the circle, we would like to have the bride with her father." (If there is a small bridal party, ask the guests to join in.)

If the couple has asked for a special dance for the groom and his mother, while everyone is still in the circle, introduce them and go right into the appropriate song.

Immediately following the last of the special dances, it's time to open up the dancefloor and get to work. Start with a familiar, upbeat song to motivate the guests. Whether it is something old or something new, it needs to be something everyone will recognize and be compelled to dance to.

Over the music intro, introduce yourself again and ask the guests to come up and join the bride and groom on the dancefloor.

You: "Good evening. I'm (name and company name) and it is my pleasure to bring you the music as we celebrate (bride and groom's names) special day. I know our bride and groom want all of you to have a great time this evening, so the dancefloor is open and if there's anything special you'd like to request, please feel free to come on up and write your request on my request pad."

It also helps to get things going when the bridal party stays on the floor and dance the first few tunes. Tell them this in advance. If they want their reception to be a success, they will oblige.

THE BOUQUET AND GARTER

There's one more formality you need to take care of before you can remove your MC hat. At some point (usually 30 minutes to an hour after the first dance) you'll need to direct the bridal couple, bridal party and guests through the bouquet and garter toss.

The first step is to make sure the photographer is prepared. With the bride and groom close by, start an appropriate background piece, such as "Girls Just Wanna Have Fun" by Cindy Lauper (12" version is best).

You: "At this time, we would like all the single ladies to come out onto the dancefloor for the tossing of the bridal bouquet." (You will probably have to repeat this several times.)

Once all the single women who wish to participate are on the dancefloor, the bride is ready to toss her bouquet, and the photographer is set to get the shot, lead the guests in a countdown.

You: "This calls for a little audience participation, so let's all help (bride's name) out with a little countdown... 5 - 4 - 3 - 2 - 1!"

This helps the photographer and gets the guests involved in what's going on. After the toss, get the name of the lady who caught it; then pull a chair onto the dancefloor and have the bride take a seat.

You: "We'd like to congratulate (name), who caught the bouquet. Now, if (bride's name) would take a seat in the chair on the dancefloor, let's bring out (groom's name) to remove her garter."

This part of the reception can be a lot of fun. As the groom starts reaching for the bride's garter, play "The Stripper" or another appropriate music selection.

Once the groom has removed the garter, call the single men out just as you did the ladies. On a countdown, have the groom toss the garter just as the bride tossed her bouquet. The gentleman who catches the garter places it on the lady who caught the bouquet. Once again, play the "The Stripper" for background while directing the activity by announcing the names of the participants. Be sure to describe what they're doing. If everyone seems to be enjoying the festivities, you might try having the girl take the garter off and put it back on the guy who caught it. With the right

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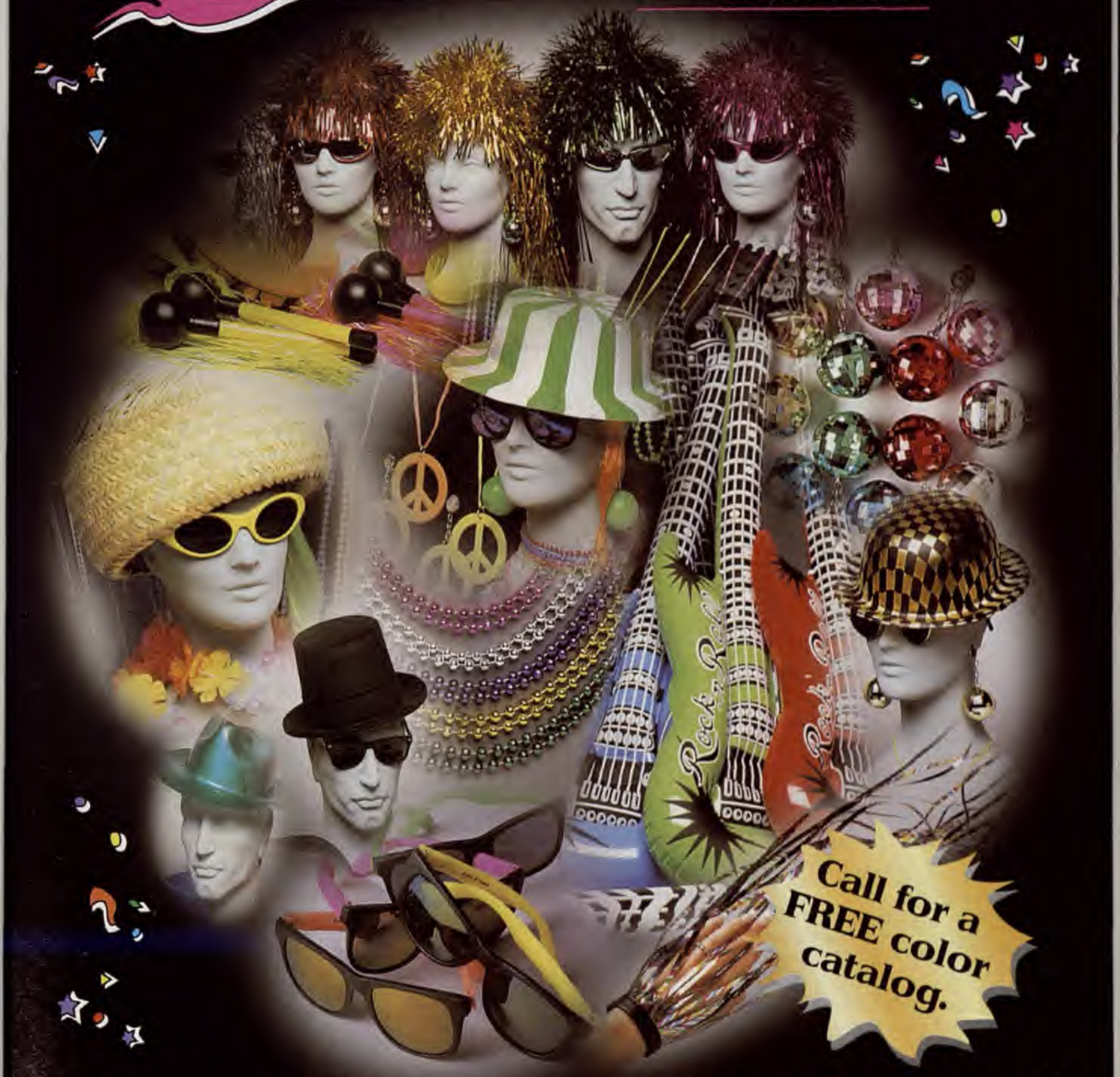

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crowd, this will spark a little laughter.

DOLLAR DANCE

The idea behind a Dollar Dance is that for one dollar (or more) any guest can dance for a few moments with the bride or groom. To direct the activity, first get the help of the best man and maid of honor. You will start off the dance by announcing:

You: "We'd like to give everyone a chance to dance with the bride or the groom and, at the same time, pack their pockets with a little extra spending money for the honeymoon. On the dancefloor, our best man, (name), is standing by (groom) and our maid of honor, (name), is standing next to (bride). Now, if all the ladies will line up by the groom and all the men line up by bride, we'll kick off the Dollar Dance with (song title)." (Use a familiar ballad. "Always and Forever" by Heatwave is an excellent Dollar Dance starter.)

Of course, it's never this easy. It can be like pulling teeth to get a Dollar Dance going. Once it's under way, you may need to play three or more slow songs until everyone's had their chance. The best man and maid of honor control how long each person dances with the bride or groom. If it's dragging, ask them (off mic!) to speed it up. Receptions can really start to drag if someone doesn't take control and get things moving. That someone will probably be you.

Remember, events can be moved around. The music sets listed are only suggestions. Each DJ has his own way of building sets. That's one of the things that makes each DJ a little different from the next. As long as you play what your particular crowd wants, you'll do fine. Keep a playlist from each engagement and note what songs worked best. Play what's familiar and danceable, and you can't go wrong. As time goes on, you will discover certain songs that have a certain magic in bringing people onto the dancefloor.

10 THINGS YOU CAN DO ...
TO MAKE YOUR PRESENTATION AT RECEPTIONS MORE PROFESSIONAL.

10. Arrive early so you can set up in street clothes and have time to do a proper sound check.

11. Make friends immediately as you enter the venue. Introduce yourself as the DJ and Master of Ceremonies for the reception. Having the hall staff and the photographer in your corner helps.

12. Check your wireless microphones in different locations throughout the room. Have plenty of extra batteries and a cable microphone ready just in case.

13. Have all of your announcements in order and double spaced for easy reading.

BY JOHN ROZZ

14. Have tricky names phonetically spelled for correct pronunciation.

15. Have your music organized. The more organized the better.

16. Once setup is complete, put on a soothing CD and take a few minutes to relax and get focused.

17. Smile. Smiling is important when serving any client. Smiling makes you look comfortable with the situation and confident in your abilities. Smiling will also make you feel good, and it will make the client feel good.

18. Schmooze. If possible, during the early part of the cocktail hour, make your way around the area and introduce yourself. Ask the guests what requests they may have.

19. Have all the notes from your consultation in proper order so you can refer to them throughout the day for the time line of events, requests, announcements, and any possible no-no's.

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Dancin' DJs

BY RENEE VINCENT

Dancing D.J.'s are dancin' their way into the limelight.

When Dancing D.J.'s started up in 1985 it was, like so many fledgling Mobile DJ businesses, a single-operator company. At the time, of course, the Mobile DJ was still playing second fiddle to wedding bands for the public's entertainment dollar. Twelve years down the road, however, Dancing D.J.'s has offices in three New Jersey counties and is beginning a national DJ network, a step that underlines both the company's astute marketing tactics and the growth of the DJ industry.

Right from its start in Union, New Jersey, Dancing D.J.'s has been committed to providing top-rate entertainment with an unshakable focus on customer satisfaction. Robert Faias, president and CEO (chief entertainment officer) of Dancing D.J.'s, states: "We stand behind our product so firmly, that if our customers don't like the party, they don't have to pay. We tell them straight out, 'If you're not satisfied with your affair at any point—from the deposit to the last song of the evening—we will give your money back'." Faias claims he has yet to refund any money. An impressive statement considering the nearly 3,000 gigs a year his DJs perform.

In early 1993, encouraged by the karaoke explosion of the previous two years, Dancing D.J.'s began adding more systems, another office, and a new program to seal its professional orientation. "Our marketing director initiated a referral program that we now have through several restaurants and hotels. All of our accounts have a complete Dancing D.J.'s package, so when they need a DJ for an occasion, they give us a call. Each referral card is specially coded, so when a restaurant calls, we ask for that code. By doing that, we can gauge which accounts are working for us, and we can focus better on the ones that aren't using us as often," says Faias.

Weddings are clearly Dancing D.J.'s specialty, providing 70 percent of its annual revenue—an indication, not only of Faias' commitment to bridal fairs, but also the importance of referrals. "The thing that's really encouraging for us is the fact that we have yet to go heavy on advertising," says Faias, pointing to the company's 40 percent referral rate in 1996. "We have just a small ad in the Yellow Pages, and that accounts for 25 percent of our business," adds Faias.

Today, Dancing D.J.'s has 35 employees and 15 in-house systems in New Jersey, as well as 100 employees nationwide. "We encourage our DJs to own their sound systems," says Faias. "That way they can make more money, and it reduces the

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SPECIAL MUSIC

During a wedding reception, the bride and groom will request music for a dance with someone special in their lives. Typically, the bride will dance with her dad and the groom with his mom. Other dances may involve stepparents, other relatives and old friends. Here are three lists that will help you make appropriate suggestions to your wedding clients. When using a song other than these, carefully listen to the words in advance to be sure they work. Most songs are written with a guy/girl love relationship, so the words might not fit the occasion.

BRIDE AND FATHER

Butterfly Kisses (Bob Carlisle)
Daddy's Little Girl (Al Martino) (Traditional song)
De Nina A Mujer (Julio Iglesias) (Spanish wedding)
Mi Nina Bonita (Spanish wedding)
Sunrise, Sunset (Fiddler on the Roof) (Jewish wedding)
Thank Heaven For Little Girls (Maurice Chavalier)
Through The Years (Kenny Rogers)
Times Of Your Life (Paul Anka) (Very popular)
Turn Around (Harry Belafonte)
Unforgettable (Nat King & Natalie Cole)
Wind Beneath My Wings (Bette Midler)

GROOM AND MOTHER

A Song For My Son (Mikki Viereck)
Boy Of Mine (Rick Hall)
Mr. Wonderful (Rick Hall) (Traditional song)
My Son (Pat Roper) (Irish wedding)
My Son (Rich Acocella)
Not While I'm Around (Rick Hall)
Sunrise, Sunset (Fiddler on the Roof) (Jewish wedding)
Through The Years (Kenny Rogers)
Times Of Your Life (Paul Anka)
Turn Around (Harry Belafonte)
Unforgettable (Nat King & Natalie Cole)
You Are The Love Of My Life (Rick Hall)

SPECIAL PERSON

A Whole New World (Celine Dion, Peabo Bryson)
Could I Have This Dance (Anne Murray)
Evergreen (Barbra Streisand)
Speak Softly Love (Theme from The Godfather)
Stand By Me (Ben E. King)
The Rose (Bette Midler)
That's What Friends Are For (Dionne Warwick)
Through The Years (Kenny Rogers)
Times Of Your Life (Paul Anka)
Wind Beneath My Wings (Bette Midler)

"We encourage our DJs to own their sound systems," says Faias. That way they can make more money, and it reduces the equipment problems that you invariably run into when you own that many systems."

equipment problems that you invariably run into when you own that many systems."

More than a decade of profitable growth has prompted Faias into networking nationally. "What we hope to do is, for a nominal fee, provide bookings, contacts and advertising for a DJ who owns his or her own system and wants to use our name. With our name, of course, comes our reputation. It's very important to us, though, that we maintain quality control, so all network locations will be owner/operators. We're not really looking for quantity, we're looking for quality, " Faias says.

He has already received serious inquiries from DJs in a dozen states. "It's a good idea for someone who has the money to buy equipment, but lacks the marketing skills and contacts to launch a mobile business," says Faias. "Besides," he jokes, "New Jersey is a small state, and we want to go on to bigger ones."

You can contact Dancing D.J.'s at (800) 669-3123; 167 Main Street, Metuchen, NJ 08840.

10 Things to know and do if you're going to DJ weddings.

20. Meet with the bride and groom two weeks to one month in advance (if possible). Have a detailed list of questions to ask the bride. Start with essential information such as:
a. Date
b. Location
c. Type of event (formal, semi-formal, casual...)
d. How many people
e. What they're looking for in a DJ
f. How involved they want you to be in the planning.

21. Have them fill out a song request sheet.

22. Have them fill out a bridal information sheet. If you will be introducing the bridal party, make sure you have all the names close at hand.

23. Know what to suggest for play during the bridal dance, bride and father dance, and groom and mother dance (see "Special Music" list).

24. Know the order of events. Review this order in advance with your client in case there are any changes. Typically, things go as follows (*Order may vary):
a. Introduction (as the bridal party and parents enter)
b. Toast (typically the best man)
c. Dinner (background music)
d. Cake cutting*
e. First dance* (bride and groom)
f. Bridal party dance* (maid/matron of honor, best man, bridesmaids, ushers)
g. Bride and father dance*
h. Groom and mother dance*
i. Dancefloor open to everyone
j. Bouquet and garter toss *
k. More open dancing
l. Bride and groom's last dance

25. If you don't feel you have the training and experience to do a wedding reception solo, team up with someone who does.

26. Even though you've kept in touch, re-introduce yourself to the bride and groom as soon as they arrive and have a moment. This will give them a chance to notify you of any last minute changes, and increases their confidence level.

27. Always use a wireless microphone, as this will enable you to walk around the room while making your announcements. It is also helpful for any speeches or toasts by guests.

28. Don't get behind the eight ball. Have your music cued up, know what you are going to say, play, and do next.

29. Keep everything you do in good taste and you will always be a step ahead of the competition. Good luck!

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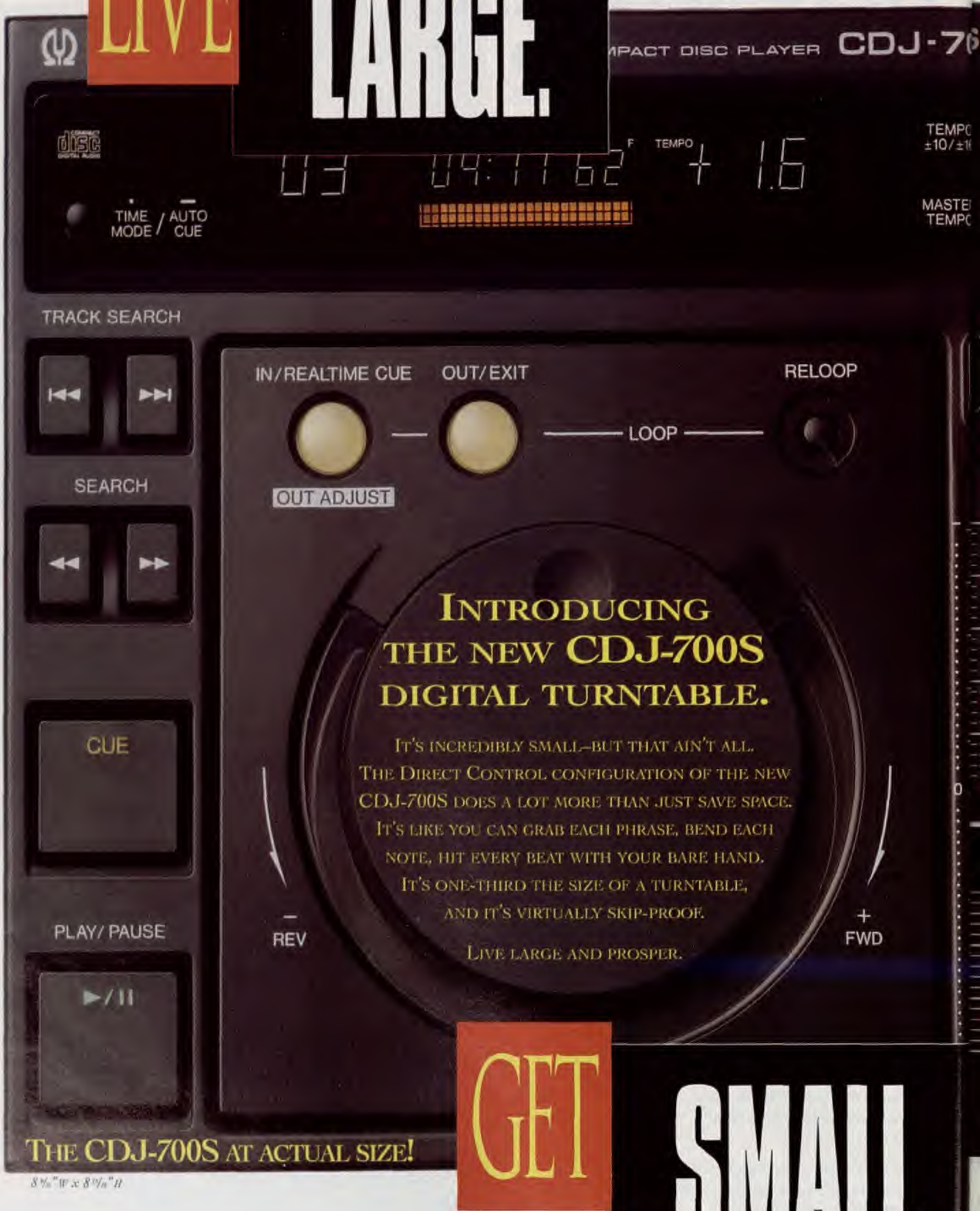

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CREATIVE CONFUSION?

CREATIVE CONFUSION?

Having a tough time coming up with a good slogan for your business? Take a look at these priceless marketing blunders from the "geniuses" of Madison Avenue:

➪ When Coors of Golden, Colo. expanded into the Latin American market, they neglected to check with a linguist on how their slogan translated into Spanish. If they had, they would have found that the Spanish equivalent of "Turn it loose" is "Suffer from diarrhea."

➪ Graphically speaking, it gets the point across. Still, Swedish vacuum manufacturer Electrolux should have passed their slogan: "Nothing sucks like an Electrolux" by a few American teens before using it in an advertisement.

➪ It was after Clairol introduced the "Mist Stick" curling iron in Germany that the company's marketing people discovered that "mist" is slang for manure in German. It seemed not too many Germans had use for the "manure stick."

➪ When Gerber introduced their popular line of baby food in Africa, they used the same packaging as in the United States, with the Caucasian baby on the label. When sales of the product went flat, they learned that in Africa most people can't read. The only way to communicate to the consumer is to put a picture on the label of the product inside.

➪ Hoping to profit from a visit by Pope John-Paul, an American T-shirt printer in Miami produced thousands of souvenir shirts for the Spanish market. One problem: Instead of "I saw the Pope" (el Papa), the shirts read "I saw the potato" (la papa).

➪ In China, Pepsi-Cola met with mixed reviews. The Chinese consumers may have taken a liking to what's in the can, but the slogan: "Come alive with the Pepsi Generation," which translates: "Pepsi brings your ancestors back from the grave," was confusing even to Confucius.

➪ In the United States, we're rather used to Frank Perdue mugging, "It takes a strong man to make a tender chicken." Translate that slogan into Spanish and it literally becomes, "It takes an aroused man to make a chicken affectionate." What a talented guy.

➪ What's in a name? When the first cans of Coca-Cola arrived in China, it read "Ke-kou-ke-la," which means "bite the wax tadpole" or "female horse stuffed with wax," depending on the dialect. Coke then researched 40,000 characters to find a phonetic equivalent. They derived "ko-kou-ko-le," which means a more appropriate "happiness in the mouth."

➪ When Parker Pen marketed a ball point pen in Mexico, its ads were supposed to have read, "It won't leak in your pocket and embarrass you." The company, however, thought that the word "embarazar" (to impregnate) meant to embarrass, so the ad read: "It won't leak in your pocket and make you pregnant."

➪ When Chevrolet introduced a new car in Mexico, sales were far below their sales projections. When Chevy researched the problem, they found that in Spanish, "Nova" means "no go."

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MORE TIPS

TO HELP YOU MAKE IT BIG AS A MOBILE DJ!

BY MIKE FICHER

So you love music and enjoy parties. Now you want to parlay these two nuggets into a fun and profitable career in the DJ business! While all that glitters can be turned into gold, the disc spinning trade is more than a passion for music and a fondness for parties. Whether you pan for ore on your own or seek your fortune with another prospector, spin at clubs or set up your audio shop onsite, here are a few tips that will accelerate your learning curve in this fascinating, exciting and, sometimes, exasperating business.

30. TREAT THE BUSINESS AS A BUSINESS.

This sounds fundamental, but is not always followed. While there are quite a few full-time Mobile DJs, the majority operate on a part-time basis or have other significant streams of income. Whether you own your company or work for another, treat the mobile business as you would a full-time job. Model your behavior after the professional work place: dress appropriately; maintain sound hygiene; do not smoke or drink at or near the event; treat other service professionals with respect; forsake the entourage, including your significant other (unless they are truly part of the show); appear on time; and conduct yourself in all aspects of your onsite and back-office presence in a professional manner. Adhering to these standards will earn you greater respect as a professional and increase the likelihood that more gigs will flow your way.

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31. MAKE A GOOD FIRST IMPRESSION.

There's a lot of competition in most areas, so servicing your clients, particularly the initial contact, becomes a critical link to securing the gig. "You will NEVER be able to impress a potential client with your DJ abilities if you don't first impress them with your response to their inquiry," notes Carl Mindling, owner of Nickelodeon in San Jose, Calif. and one of the most respected Mobile DJs in the Bay Area. "There are too many fish in the sea and slow or unprofessional responses will mean they will likely move on to the next name on the list. I beat most of my competition on the telephone, not on the microphone."

32. LEARN TO EDUCATE AND SELL.

Playing great music and possessing a prime sound system are not enough to convince most clients that you are the best choice for their entertainment needs. Learn how to market yourself so that your professionalism, reliability and ability are apparent. Learn to ask questions to determine what your potential client is seeking and craft accurate responses that address their needs. Don't brag about yourself. In fact, suggests Mindling, "Don't talk about yourself much at all. I try to get the client to talk about themselves and what they envision for their event before I even think about talking about me. Then, after they've become more excited about their event, I try to educate them about what a DJ can do and what to look for in a DJ. By offering positive suggestions, I imply that I am all those things."

33. FIND A NICHE.

While most DJ services offer "music for all occasions," realistically, we are not likely to be the best entertainment solution for every gig. Try and cast as wide a net as possible, but focus on specific markets to target your services and maximize your marketing efforts. You might zero in on the lucrative wedding reception segment, the active teen and college crowds, the twenty-something club hoppers, or position yourself as an interactive mobile entertainment company specializing in the integration of dance instruction and exhibitions in DJ-based presentations. By carving out a

vein, you can increase the possibility of positioning yourself as a top professional in the DJ field and at the top of the list for specific events.

34. UNDERSTAND YOUR ROLE.

No two parties are alike, so do not attempt to approach each the same way. Determine what your client expects in advance and gauge the audience's mood as the event progresses. Some parties require you to be an active participant, hosting a number of events, working the crowd intelligently with your vocal presence, emceeing raffles, leading trivia or conducting games. Others dictate a more subdued presence with, perhaps, a minimum of vocal intrusion. Develop instincts through experience, talk to respected veteran jocks and learn to be attentive to your crowds—you'll hear about the results afterward!

35. BE SMART PHYSICALLY.

"Being a DJ is really a blue collar profession," suggests Mindling. "Think about it. You load equipment from your office into a vehicle, drive to a site, unload the equipment and set up. Then, you tear down and load the equipment back into your vehicle. Then, you unload it back at the office. That's a lot of physical movement." To minimize the potential for injury or strain, use common sense when moving equipment. Don't bend from the back; use your legs to lift and employ wheels, either on the equipment or via a dolly, handtruck or cart to transport your equipment. Better yet, organize your equipment in light, easy-to-move parcels, pack only what you think you will need and you'll reduce the possibility of impairment.

36. EXPAND YOUR MUSICAL KNOWLEDGE.

Unless you intend to pursue the active teen or college market (proms, school dances), you will probably play very little contemporary music at most events. The outstanding Mobile Beat Volumes 1 and 2 CD compilations will bale you out of most any situation. Learn about big band, adult standards, rhythm and blues, oldies, disco and rock of the '80s. A broad musical knowledge will increase your confidence that you can adjust to the musical flow of any event and satisfy your guests.

37. DEVELOP ADDITIONAL SKILLS.

Today, a DJ often wears many hats, and a suitable bag of tricks is a valuable commodity. Outstanding vocal skills—probably the single biggest factor separating the outstanding jock from the average jock—the ability to conduct raffles, event coordination, interactive vehicles, game shows, karaoke, humor, dance instruction, and exhibitions may be necessary to deliver a client-pleasing performance. So review your skills bank and the demands of your local market, then determine what you can do to enhance your value to potential clients. You'll increase the odds of becoming a sought-after entertainer.

38. GET OUT ON THE FLOOR.

While your guests are the stars of the show, venturing onto the dancefloor with a wireless microphone to introduce bridal parties, conduct raffles and complete important announcements can put you in touch with the crowd. Develop confidence and presence so you do not need to lean against a console or maintain a script nearby for certain vocal demands. For wedding reception introductions, employ a list or clipboard to recite the names and do not align yourself in the path of the oncoming bridal party. After you have introduced the newlyweds, you will have enough time to return to your console for a transition announcement or to play the next tune. Remember, your guests and the bride and groom are the stars, but you can enhance your professionalism with an appropriate floor-commanding presence.

39. PLAY TWO BALLADS IN A ROW.

After a solid dance set, offer at least two ballads or 5-6 minutes of romantic music. How often have you seen a couple wander onto the dancefloor after about a minute or two has passed in a ballad? Cutting them off with only a minute or two of slow dancing will earn a foul glance. You can also use the two ballads to transition musical styles. For example, you might come out of an oldies set with Elvis' "Can't Help Falling in Love With You" and back it with Tracy Byrd's "Keeper of the Stars" to lead into a country set.

Mike Ficher owns and operates Dance Express, a mobile entertainment company specializing in the integration of dance instruction and exhibitions in disc jockey shows, based in San Mateo, California. He can be reached at (650) 341-5590 or at www.danceexpress.com.

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All's Well That Ends Well

How to make a good, lasting impression.

BY JAY MAXWELL

It's within the first few minutes of a telephone conversation that a potential client makes a mental picture of you based on the tone of your voice, as well as your attitude and enthusiasm. A client's first impression of you may get you the gig, but even more important is their final impression of you, which may lead to future bookings.

Your chance to make a good lasting impression starts with the first phone conversation to the client and doesn't end until you leave the site. At the gig, the client and all the guests will decide on your professionalism within minutes based on the neatness of your area, your equipment, and your first microphone break. If they judge you to be professional from the beginning, it's more likely they will be an easy crowd to get motivated and to please.

Let's assume that you have made a great first impression. How do you make a great lasting one? A close friend of mine is a professional photographer who named his company "Lasting Impressions." His business name implies that, through his pictures, a bride and groom will be able to look back and remember their wedding as if it was yesterday. All they need is one great photo to bring back a world of memories.

As DJs, we can leave our guests with a good lasting impression by ending the night with the perfect, final song. They will remember the night and the great job you did every time they hear it. You might have played your heart out for six straight hours, but it will be that final song that they will be humming all the way home.

IMAGE IS EVERYTHING

I find it unprofessional to dismantle the light show or begin pulling up tape from the floor during the last song. If you begin to tear down while the music is still playing, you will give the impression that you can't wait to go home. The guests' lasting impression of you will be, "Boy, he sure wanted to get out of there." This might actually be what you wish would happen, but keep it to yourself. The best thing that you can do during the last dance is to look at the crowd and portray, one final time, your best image—with a smile.

Of course, before you play your final song, check with your client to ensure that they haven't decided to go into overtime. A handshake and inquiry of any other special requests before you wrap it up will bring the evening to a smooth end. If the client wants another request (or better still, wants to go into overtime) then satisfy that request. Then when it's time, thank everyone for coming and make your final announcement about the last song.

Most events end with a slow song. I have included a top 20 Slow Tunes list, which features songs great to end almost any event. However, some clients may want an upbeat song as the last dance, so I've listed a "Lucky 7" of upbeat classic closings as well. After the last song, I typically will say something short and sweet (at least short) like, "Hope you had fun, see you soon." Then I'll put on one of the fun songs listed on the "Last Song" list.

Be ready to put your best foot forward to the very end. Even after the last song is played and you begin to dismantle your equipment, don't be surprised if several guests come up to get your card or to ask questions about your services. This is your chance to lock in future bookings. You should always make time for that. Remember, everyone knows that it's not over until the fat lady sings, or at least until Eric Clapton sings "Wonderful Tonight." Until next time, "That's All Folks."

TOP SONGS

TOP 20 SLOW SONGS

Song Title	Artist
1. Wonderful Tonight	Eric Clapton
2. End Of The Road	Boys II Men
3. Save The Best For Last	Vanessa Williams
4. What A Wonderful World	Louis Armstrong
5. Take It To The Limit	Eagles
6. Goodnight Sweetheart	Spaniels
7. It's So Hard To Say Goodbye	Boyz II Men
8. Bring It On Home To Me	Sam Cooke
9. For The Good Times	Ray Price
10. That's What Friends Are For	Dionne Warwick & Friends
11. Unforgettable	Nat and Natalie Cole
12. The Party's Over	Nat King Cole
13. Take A Bow	Madonna
14. Then You Can Tell Me Goodbye	Casinos
15. Goodnight My Love	Gloria Estefan
16. Thanks For The Memory	Bob Hope and Shirley Ross
17. My Way	Frank Sinatra
18. Times Of Your Life	Paul Anka
19. As Time Goes By	Johnny Mathis
20. Take Me Home	Phil Collins

LUCKY SEVEN FAST SONGS

1. Last Dance	Donna Summer
2. I've Had The Time Of My Life	Bill Medley / Jennifer Warnes
3. Friends In Low Places	Garth Brooks
4. End Of The World	REM
5. Don't Leave Me This Way	Thelma Houston
6. Stay	Maurice Williams & The Zodiacs
7. Wasn't That A Party	Rovers

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1. That's All Folks	Looney Tunes
2. Mickey Mouse Alma Mater	Mickey Mouse Club
3. Hawaii Five-O	Ventures
4. Wipeout	Surfaris
5. Happy Trails	Roy Rogers
6. Hit The Road Jack	Ray Charles
7. I Love You - Barney Theme	Bob West
8. Always Look On The Bright Side Of Life	Monty Python
9. Jamaica Farewell	Jimmy Buffett

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Turning Calls into Cash

The busiest time of the year is here. If your summer wedding bookings are down, the time to act is now.

BY BOB POPYK

If you want to increase your bookings substantially next month, you've got to do something dramatically different this month. As I pointed out in my seminar at the Mobile Beat Show in Las Vegas, you can't do the same thing week after week, month after month, and expect business to radically improve.

BEGIN WITH THE BASICS

There are some simple things you can do to expand your customer base and fill up your calendar. It starts with your telephone and how you react when it rings. The problem is, it's too easy to take those calls for granted. What happens when a potential customer calls right when you are in the middle of something else? You may forget to ask for a name, or get an address to send a brochure. All too often, you may spend quality time selling your service and then fail to ask for the job.

We did a little survey on incoming calls in the DJ business. We called a number of DJs across the country, from their listings in the Yellow Pages. The only question we asked was, "How much do you charge for a four-hour party?" (If you were at the program in Las Vegas, you probably heard a few of these calls.) After making more than 200 calls, these were the results:

- 13 percent said they weren't sure... the person to ask wasn't there, and we should call back later.
- 17 percent of the calls were answered by a person who sounded rude.
- 22 percent of the time we were put on hold for more than two minutes, while the person who answered the phone got the information or found someone who could give us a price.
- 31 percent took more than eight rings (45 seconds) to answer the phone.
- 38 percent of the time an answering machine picked up saying no one was there and to leave a message.
- 44 percent of the time the person gave us a price, told us about what was included, but never asked if we wanted to book or hold the date.
- 79 percent of the people we reached never asked for the caller's name.
- 86 percent never asked for an address or phone number to follow up the call or add the information to a prospect database.

HOW DO YOU RATE?

Granted, many DJs have other jobs, so an answering machine has to take the calls during the day. If you fall in that category, is your message as entertaining as your service, or is it no different than everybody else's bland, boring "no one is here to take your call right now..."?

We were amazed at the number of DJs who quoted prices right off the top of their heads, within the first five seconds of the phone call. It would be better to take a little time with callers, find out a little about them (like their names) and find out how they heard about you. When you quote a price immediately, you might just end up hearing a dial tone while they call the next DJ service in the Yellow Pages.

Using the phone to increase bookings is not hard. Actually it's pretty easy. When the next call comes in, remember to find out who you're talking to, find out how they got your number, find out if they've seen you work, don't quote a price right away, and get a phone number or an address to follow up with a brochure or a callback. And when you feel you're triggering some type of positive response, simply ask if you can book the gig. If you don't ask, you don't get.

10 TIPS FOR INCREASING YOUR BUSINESS

...without leaving your desk!

40. Answer your phone promptly, personally, politely and professionally.

41. Always get a name, address, phone number, and how they heard about you. Follow up with a brochure and a phone call.

42. If you can't answer your phone, make sure whoever does knows your business and is trained in preceding tip.

43. If you must use an answering machine, use a good one. Keep message brief. Be positive, bright and upbeat.

44. Check your machine frequently and return calls in as short a time as possible. The greater the time you wait to call back, the less chance you'll get the job.

45. Never give your price first. Get to know the caller. Ask their name. Find out where and when they need your service, and what type of event they are planning.

46. Speak in terms of their interests. Your experience and sincere desire to see to their satisfaction is far more important to them than the size of your library or sound system.

47. Be nice. Encourage them to ask questions. When it comes to booking a job, there are no stupid questions.

48. Be enthusiastic. This is your business. You want to work for them. You want the job.

49. At the first sign of a positive response or acceptance... book 'em! Ask for the job!

The other thing to remember is that your mother was right... be nice to people. Use a little personality on the phone. You're an entertainer. Get excited about what you do. Tell the caller about all the great things you can provide, how capable you are, what a value you will be, and what a memorable event you will make it. At the first sign of positive acceptance, ask for the order. Bingo! It's that simple. Just watch your bookings pile up after that.

Bob Popyk is publisher of "Creative Selling," a monthly newsletter on sales and marketing strategies. His sales meetings and seminars are presented nationwide to major companies and industries. To reach him for comment, request a free sample of his newsletter, or to order his book (due out soon): "How To Increase Your DJ Business By 30%... Starting Next Month!" just call (800) 724-9700. Order the book today and mention you saw this in Mobile Beat and Bob will also throw in a copy of the book "101 Ways To Promote Yourself."

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DOIN' HER DANCE

Lisa Capitanelli proves DJs can make the hits as well as play 'em!

BY TONY BARTHEL

It was late in October and Lisa Capitanelli had just finished entertaining at a huge event with over 3,000 people. At one point, she had over 1,000 people on the dancefloor and that's when she knew her worlds would collide. It was time to bring her tremendous experience in music writing and performing and her skills as a DJ/entertainer together. And so it was that evening that started two-time American Disc Jockey Awards Female Entertainer of the Year down a road she's been following since junior high school.

Capitanelli followed the lead of her brothers, who are also mobile entertainers. With their help, it wasn't long before she was performing throughout the Palm Springs, Calif. area under her brothers' banner. She took this experience to other companies who also recognized her talent as an entertainer. Soon, work was coming in steadily.

Although the first few years in the mobile entertaining field were a mixed bag of great gigs and questioning attitudes about female entertainers, Capitanelli soon realized that being a female in a predominantly male field was to her advantage. When she formed her own company, she named it after her own reality: I'm A Girl DJ.

In the past five years, I'm A Girl DJ has blossomed into a full-time entertainment operation, with a staff of entertainers on call. One of those part-time entertainers is a male, who simply passes off the company name by telling clients, "the owner is a woman."

ENTERTAINING IS IN HER BLOOD

After Capitanelli completed high school, her father took the family on the road with his Christian band, The Caps, using the talents of each family member. Capitanelli had wanted to be in the music business since she was 13, which made the experience of being in her father's band very fulfilling. During the fall and winter, she made her way to California to attend the Dick Grove School of Music.

Since then she has been working furiously on her music career, with several albums under her belt in the Christian market. The Capitanelli family worked closely together on the 10 albums they produced, including her solo album, *In His Eyes*. It was her

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"WHAT HAPPENED AT THE MOBILE BEAT SHOW WAS THAT I PLANTED A SEED. I KNEW FROM THE GET-GO IT WAS GOING TO BE SOMETHING POWERFUL," CAPITANELLI SAID.

hope that the mainstream market would recognize her talents, but she never realized that the DJ profession would open the door to that recognition.

With a great deal of inspiration from that big gig last October, the song "Do The Dance" was written, recorded and choreographed by Capitanelli. She reproduced the initial 100 copies of the song in her home studio and brought those copies to the American Disc Jockey Association's Southern California Chapter meeting. It didn't take long for the 80-plus DJs in attendance to recognize that "Do The Dance" was a great addition to their shows. It has a great combination of high-energy music and a dance that could be shared with clients. The snow ball was rolling and growing bigger by the minute.

After that November meeting, Capitanelli hosted two learning opportunities through the ADJA's Orange County and Los Angeles chapters. Then the holiday season hit and, in addition to Capitanelli's three-person DJ company working holiday events both during the week and on weekends, she was fielding input from fellow mobile entertainers and incorporating changes into the song.

By the time of the Mobile Beat DJ Conference in Las Vegas, Capitanelli was ready to go with a professionally remixed version of the song. The American Disc Jockey Awards was the litmus test, and the overwhelming voting by the audience to recognize Capitanelli as the Female Entertainer of the Year for the second year in a row was the proof.

"Do The Dance" was officially a DJ hit. Phone calls and e-mail flooded her Los Angeles office the week after the Mobile Beat Conference. "I got such a huge response from the Mobile Beat Show," Capitanelli said. In fact, the day after the American Disc Jockey Awards, Capitanelli distributed over 200 copies of "Do The Dance."

"What happened at the Mobile Beat Show was that I planted a seed. I knew from the get-go it was going to be something powerful," Capitanelli said.

Capitanelli hopes that the song will bring the mobile entertainment profession into a whole new light. It is this songwriter's hope that the DJ profession will catapult the song onto the mainstream charts, proving how powerful the mobile entertainment industry truly is.

Several promoters have contacted Capitanelli about the song in the hopes that "Do The Dance" could be the summer dance hit.

The mobile entertainment profession is still one that is dominated by males, but Capitanelli has shown what can be accomplished "With a Woman's Touch," as her advertisements read. In the hotly competitive Los Angeles market I'm a Girl DJ has merited its reputation as a quality company.

Capitanelli attributes that to her willingness to listen to customers, and going out of her way to accommodate their specific requirements. She says there are plenty of opportunities for female entertainers. Those who might be intimidated by the technical aspects of the field can find help in local professional associations. With today's highly compact sound systems and fantastic earning potential, Capitanelli encourages any female who would like to make a difference to consider this profession, whether their goals are to own a DJ company or take it even further—the world is full of doors just waiting to be opened.

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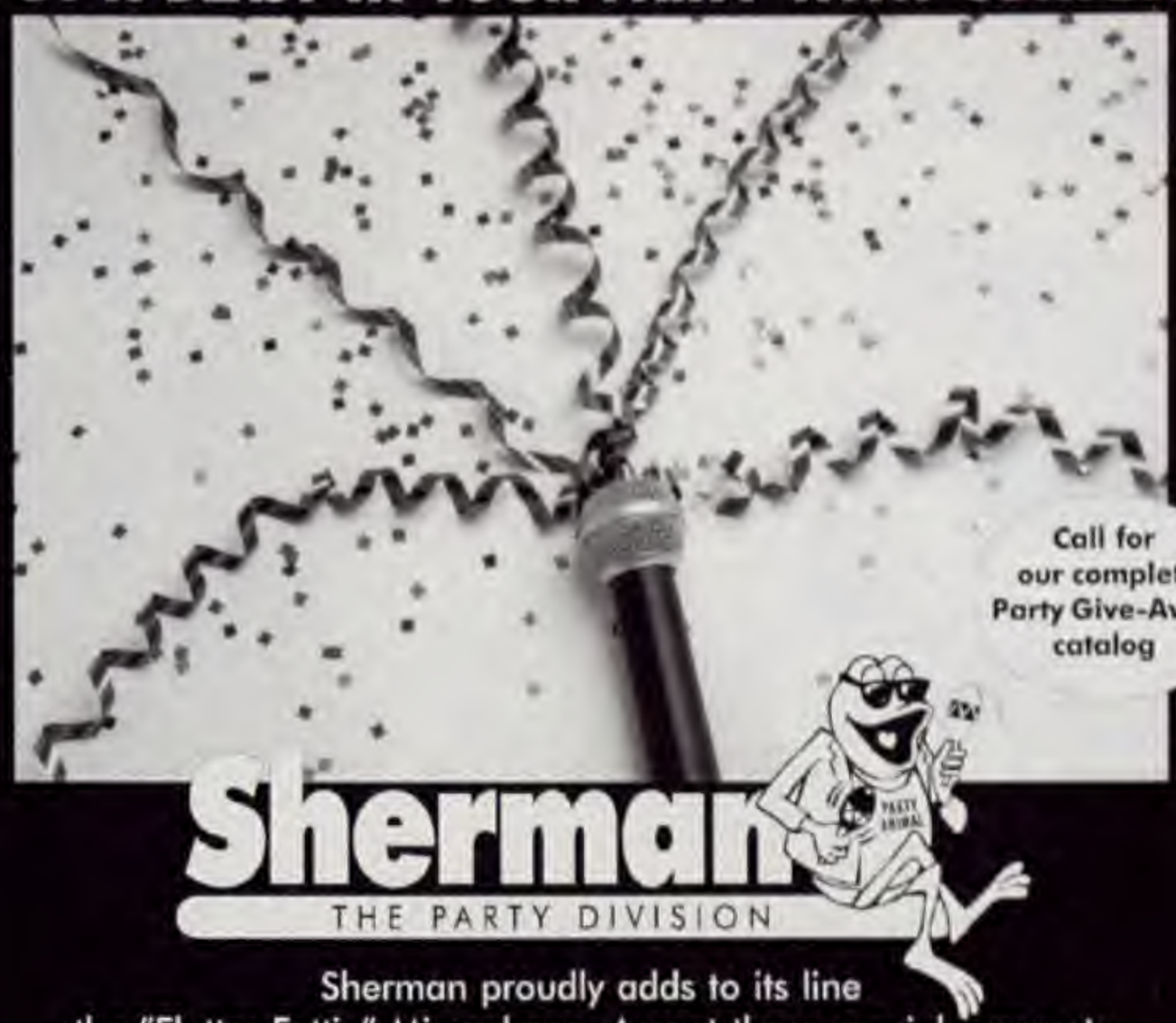

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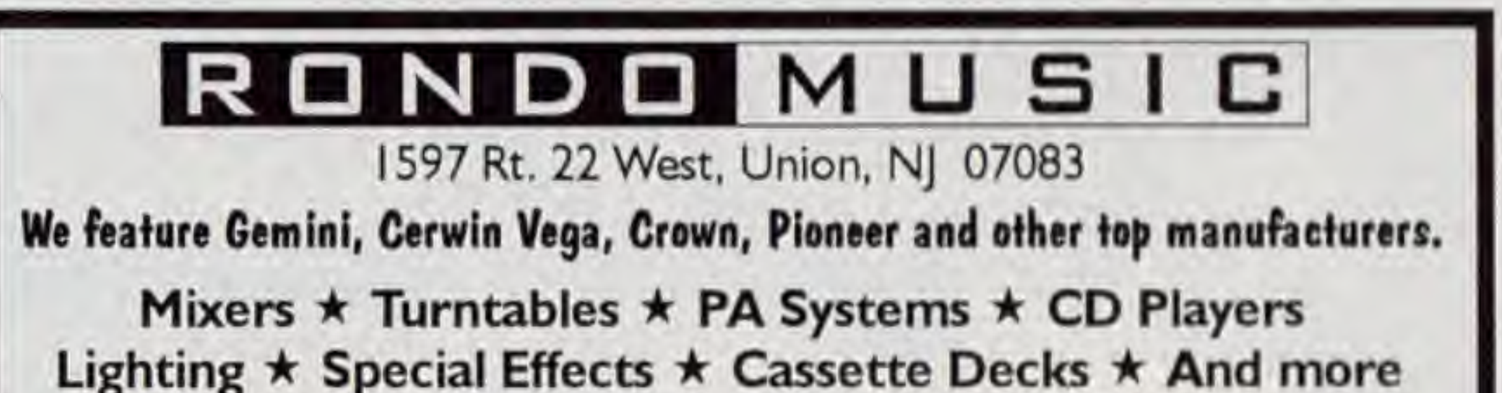

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40 Years Ago

Playing a 40-year class reunion?
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2. It's All In The Game ..... Tommy Edwards
3. Tequila ..... Champs
4. To Know Him Is To Love Him ..... Teddy Bears
5. April Love ..... Pat Boone
6. Tom Dooley ..... Kingston Trio
7. Witch Doctor ..... David Seville
8. It's Only Make Believe ..... Conway Twitty
9. All I Have To Do Is Dream ..... Everly Brothers
10. Sugartime ..... McGuire Sisters

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This Job is a Picnic!

Working by day can be very enlightening.

BY J. ROXX

I love company picnics! They get me outside on Saturdays and Sundays and I don't have to get dressed up. Most DJ work is Friday and Saturday nights, and you usually spend half your day preparing, so the whole weekend is work. By working a daytime gig, however, you have your nights free; or if you're really ambitious, you can book a second event for later that evening.

Company picnics have no real structure to them, unlike weddings, where you have to go by the book. Picnics are a very laid back day of fun for all. If you haven't yet explored the market of company picnics... now is the time!

HOW TO GET STARTED

It differs by area, but almost every town, county or state park has a reservation list for the shelters they rent. This may be free information if you are an approved vendor for the parks and recreation department. In Florida, just providing work and car insurance and state and local licenses will get you the information. The parks then let you know their system and when you may look at the books that show the who, what and when of events coming up. It is a wealth of information. I hit the parks once a week to stay on top of new reservations.

When you look at the book, often it will say, "Using 'so and so' company for food and entertainment." Contact the catering companies to see if you can be the source for entertainment, or contact the person who made the reservation directly.

The Chamber of Commerce is also another good source. They sell books listing their members. Use the human resource department as a contact point. I do my "cold" mailing in February (our season for picnics runs April through September) and write "company picnic information" on the envelope to help ensure it gets to the right source.

This is not sprocket science. Your competition may already be using this plan. Therefore, you have to look better and be better. Make the promotional information you are sending impressive and professional. Follow up with a call three days after you have sent the information in order to answer any questions and (hopefully) set up a time for them to interview you. This will also let you know if they received the information. Be sure to make note of these companies for your holiday mailing list.

WHAT NEXT?

Any DJ can do a company picnic; why should they choose you? You need to offer more. My recommendation is to become a "game master." Offer an hour game package lead by you, the DJ. It gets the audience active and involved and it is so simple to do.

When booking such an event, make sure you get all the names and information of the people who are involved in organizing the picnic. I also find out the demographics of the party, so I can come prepared. Sometimes the picnics are family-oriented and sometimes they are for just the employees.

If the picnic includes spouses and children, I invite the picnic committee's kids to join me. This way the parents can do their job and I look like a hero. I always bring a little something to reward them for helping me. I delegate duties according to age; the older ones keep an eye on my DJ booth and props, and the younger ones help hold the balloons and magic tricks.

While the guests are arriving and are starting to eat, I stroll through the audience doing balloon animals and magic tricks, while using a wireless headset microphone and a minidisc with a mix of

music playing. Right from the start people know that we are going to have fun.

Company picnics are a very laid back day of fun for all. If you haven't yet explored the market of company picnics... now is the time!

GAME MASTER

It is very simple to get something going with kids; adults are another story. Once the party is underway, I use the kids to get the adults involved by getting them in a huddle and telling them that they are going to trick the parents into having fun. Each kid has to go and get mom or dad and bring them back to me. Once everyone is together, go over the rules:

1. "Kids are going to get a little bit wet, OK?"
2. "All the kids are going to get prizes!"
3. "No kissing games will be played!"

A great game to start with is Tug-O-War, with the kids against the grown ups. Once all are at the rope, I heighten the excitement and competitiveness by asking the kids if they are going to win (Yea!), then ask the parents (Yea!). I suggest that you talk with the parents prior to this and tell them its great if they win, but please do not let go of the rope. Those kids will go flying!

Just before they start pulling, I explain that the losing team has to put their hands high in the air, bow at the waist, and say "Were not worthy." Again, I ask if the kids are going to lose, then the parents. All this noise is just to get everyone into it.

If the parents are still around after the tug of war, I go into an egg toss. I use the rope as my guideline. They must stand face to face with their partner. I have them throw the eggs one at a time (I don't want to get egged). After everyone has thrown, I ask them to take a giant step back. I have them hike it like a football, throw it backwards, under their leg, turn around three times then throw. When you have about six teams left, they must catch it on the fly (in the air).

WETTER THE BETTER

There are plenty of fun water games that will have all ages screaming with laughter.

• Water Balloons. Bring pre-filled water balloons—about 36 will do a 250-person party. Have all the kids lay on their backs with their heads facing their partner. Whoever doesn't catch the balloon is all wet—literally.

• Fill the Bucket. This is a fast-paced game that you can play with kids against adults, boys against girls, whatever. Take a large bucket and fill it with water. Have the two teams line up by the bucket. The first person on each team takes a cup of water and holds it on top of their head. They have to run down to where you are and pour the water out of the cup and into an empty bucket with the cup still on their heads! They run back and then the next person goes. Everyone takes a turn until their bucket is filled up. The team that fills their bucket first wins!

You could do the same thing with giant sponges and ring the water out. There's also a waiter game with wine glasses on a tray. Fill the glasses, run down to the bucket and back.

• Peanut Hunt. This is a good game for children. Hide peanuts in a general area. Get creative and paint some of the shells gold, pink, whatever. Whoever finds a colored one gets a special prize. The one with the most peanuts wins. You can have a little fun with the crowd and keep the adults attention with cute little phrases like: "You know kids, this is what your folks have to do to get their paychecks... and they work for peanuts too," or "The kids look like management—doing Nutthing!"

The games should take no more than 45 minutes. Then it's time for the prizes. Because these games involve all ages, I never make a big deal about winners. Everyone gets the same prizes (unless the company gives you prizes). I use the inexpensive carnival stuff that comes with 144 pieces per package. I bring the kids back to the dance area and do a Limbo. As they are going under the pole, I give all the kids prizes. They get about six different items. They love it, and the parents love watching them.

PRIME TIME

If it's a fun, young crowd with not many kids, I bring out the macho men. I get the names of four males well known in the company and dress them in Chippendale outfits: cuffs, tie, and pants. I introduce them to the crowd as just coming off their world tour and I go into "Macho Man." Just as they hit the stage, I have the kids pass out fake money to all the ladies. From there it's a natural to go into "Y.M.C.A." I've never had to explain to the ladies what to do with that paper money!

I hope this gets you excited to try company picnics. Remember, most companies also do Christmas parties. Who do you think they'll call first?

PROFIT AND PERFORMING TIPS

FOR COMPANY PICNICS

BY J. ROXX

5 PROFIT TIPS:

50. Get into the loop. Become an approved vendor for your parks and recreation dept.

51. Tie in with catering companies.

52. Contact your Chamber of Commerce for leads.

53. Make your promotional information as impressive and professional as possible.

54. Follow up three days after you send out your promotional package.

5 PERFORMING TIPS:

55. Have the names of all key picnic committee people close at hand. Treat them like VIPs.

56. Become a game master. Offer an hour game package, lead by you, to get the audience in the mood to have fun.

57. Get the kids involved right from the start. Bring sidewalk chalk.

58. Walk the crowd. Be approachable.

59. Use props and skits to involve the adults.

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Never Assume

Veteran DJ scrambles to fill Christian music requests.

For a wedding I played awhile ago I was asked not only if I take requests, but if I could work from a list of the couple's favorite songs. The groom explained that they wanted a specific song for the grand entrance, another for just before the toast, another for the first dance, and so on. As it really didn't sound like much of a variation from the typical reception format, I assured him I would be more than happy to work with such a programmed list. He didn't have the list at the time, but assured me I would be receiving it in the mail a few days prior to the event.

TOP 20 SONGS
For Christian weddings

1. I Will Be Here ..... Steven Curtis Chapman
2. If You Could See What I See ..... Geoff Moore And The Distance
3. Love ..... Petra
4. Go There With You ..... Steven Curtis Chapman
5. This Is The Day ..... Scott Wesley Brown
6. Giving You The Rest Of My Life ..... Bob Carlisle
7. Real Love ..... Kirk Franklin And The Family
8. Household Of Faith ..... Steve Green
9. Love Of My Life ..... Bebe & Cece Winans
10. Even If ..... Angelo & Veronica
11. Our Love ..... Amy Grant
12. All Because Of You ..... Lisa Bevill
13. Now That I've Found You ..... Angelo & Veronica
14. This Day ..... Point Of Grace
15. You And I ..... Kathy Troccoli
16. The Other Side Of Me ..... Michael W. Smith
17. Precious Love ..... Newsboys
18. Love Will Be Our Home ..... Susan Ashton
19. Do You Dream Of Me ..... Michael W. Smith
20. Time (I Will Still Love You) ..... Rachel Rachel

Check out these collections of Christian club and house mixes:

Nitro Praise Collection (vols 1-4) (Brentwood Music)
Disco Praise (Scott Blackwell Music)
Hymns In The House (Brentwood Music)

List Courtesy of Maranatha Mobile DJ Service, Rochester, NY

BY MARK JOHNSON

SURPRISE, SURPRISE!

Sure enough, three days before the wedding, the list arrived and I almost fell off my chair. Instead of the typical wedding and first dance favorites, the list was entirely contemporary Christian music. Even though I have a very extensive library, this is one category that I have never put much emphasis on.

After my initial panic, I figured that the best way to handle the situation was to contact the client and see if he had any or all of these songs and would be willing to bring them to the reception.

As Murphy's law would have it, he and his bride-to-be were out of town. I must have left 10 messages on their answering machine explaining that I didn't have this kind of music and that I was having a difficult time finding it. I had contacted several Christian music stores, but was told that usually when a title comes in it sells out and is only available as a special order. They said about half the songs were still available but it would take two to three weeks to get them. I called several local DJs but no one had any of the songs on my list in their collections, other than Amy Grant.

In a desperate attempt to fill the requests, I contacted the pastor of my church to see if he knew of anyone with a collection of contemporary Christian music. He recognized most of the artists, but was unable to give me a resource. I even contacted a person from my high school days who records Christian music and she couldn't help me.

3 TIPS FOR PLAYING CHRISTIAN WEDDINGS

BY CHRIS SCRIBANI,
MARANATHA MOBILE DJ SERVICE

60. Treat Christian clients no different than your typical clients.

"We specialize in serving Christians, but in most cases, only 25 percent of the music will actually be music by Christian artists. Therefore, it's important to dialogue with the couple and find out what their expectations are ahead of time."

61. Find out where they draw the line.

"Contemporary Christian music is not 'Butterfly Kisses.' It goes from one end of the spectrum to the other. There's rock, rap, and alternative, along with some exceptional ballads. Some of it is pretty rowdy and may be beyond the tastes of a particular client."

62. Be selective.

"Typically at a Christian wedding, contemporary Christian music accounts for only one out of every three or four songs. The remainder are the songs from our regular secular playlist. We have learned to be very selective as to the lyrical content of these songs. Keep in mind who you are playing for. Don't hesitate to show them your playlist in advance and ask, 'Are there any particular songs you would like our DJ not to play?'"

Terrific! I'm two days away from a wedding and without any music. Friday goes by and I'm out of my mind trying to figure out how I can keep from looking totally foolish. During my job that night (a school dance), I could hardly focus on what I was doing, knowing that the next day my reputation would be in the dumper.

PRAYERS ARE ANSWERED

Early Saturday morning, I finally got a call from my client. He had been out of town and didn't hear my distress signals until retrieving his messages late Friday night. He said he had all of the songs required and that he forgot to note that on the request list.

In the end, all went well but I did waste considerable time and energy trying to find these songs, all because I made the wrong assumption about the client's musical taste. So the moral of this story is: From then on, when a client says they will mail a request list prior to their event, I ask up front what some of the songs are. This way I know what their musical taste is and can prepare myself for any unforeseen disasters.

For information on receiving a more complete listing of contemporary Christian music most requested at weddings and private parties e-mail Chris Scribani at mail@mwnonline.com.

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A Cut Above

Lowering ears was paying the bills, but when karaoke called, this Nashville barber was quick to trade his scissors for a Shure.

BY RENEE LASSAIL

Born and raised in Tennessee, with a Southern Baptist upbringing, Ron Freeman loved to sing Gospel, but never sang in front of an audience until he was 27 years old. He hasn't been able to put the microphone down since.

After a four-year stint in the Air Force, he received his barbering license and worked as a barber for about 10 years. But music was in Ron's veins and cutting hair wasn't cutting it for him. So one day he decided to join a band. Ron toured up and down the east coast for four years. When the traveling got to be too much, Ron gave up life on the road, retiring his mic for his old pair of scissors.

Ron, however, knew his return to hair cutting would be temporary. His dream was to pick that mic back up, and be able to make a living at it full time. A short time later, he entered a karaoke contest... and won! From that point on, Ron knew the music business was his destiny.

STARTING BIG

While working his day job, Ron saved up $5,000 to buy his first system. "In the beginning all I had was one laser disc player, 31 laser discs, a six-channel Mackie mixer, a small power amp, and two small Celestion speakers," Ron recalled. "I also used a Samson wireless mic and two Shure Brothers SM58 wired mics." In 1991, Ron convinced the manager of a Nashville Holiday Inn to let him do a karaoke show two nights a week. The lounge already had a DJ and karaoke was just beginning to pick-up a following, so the manager was hesitant. When Ron offered to do the first gig for free, the manager couldn't say no. After that first night, he was hired on permanently.

He reinvested all the money he made from his two-night gig to improve his sound system. Eventually, two nights turned into three, then four and, within two years, he was able to quit his day job and

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"pursue the dream as far as it would take him."

IT WAS FATE

A year later, he married Frances, or "Flo," whom he met while working his karaoke show. Flo isn't a natural vocalist, but she is a real people-person, Ron says. Flo left her sales job to help Ron promote his karaoke company, Shining Star Productions, of Nashville, Tenn.

It must be a match made in heaven because, in the past four years, the business has really taken off. Now, with probably one of the biggest mobile sound and karaoke systems in the United States, Ron and Flo work seven days a week.

"This is a very expensive business to be in. Keeping up with the latest karaoke music is an on-going expense." He typically trades in his equipment for upgrades, though "...you lose so much when you trade in electronics. The depreciation will kill you," Ron says.

With so much invested, Ron made sure his equipment was covered under his homeowner's policy. He also takes care to protect everything with shock-mounted flight cases, which all have casters for mobility. Ron and Flo transport their show via a black 16 foot by 8 foot tandem car trailer, pulled by a '97 Ford F150 truck.

Before Ron buys anything, "I come up with a list of items from trade magazines and the Web. Then I fax the list of items to stores across the country for the lowest bids I can find. The key is to plan ahead," Ron says, "know exactly what you want from your research and take advantage of every opportunity you can and you'll have the equipment you will be happy with for years."

STAR SEARCH

Having such a talked-about setup is what got him the job to work Pro Sing's first national Karaoke Star Search contest in 1997, held at the Opryland Hotel in Nashville. The owner of Pro Sing, Jack Strausser, heard about Shining Star Productions and its impressive setup and had to see it for himself. Apparently, he was pleased with what he saw because Ron and Flo got the gig again this year, which is scheduled to go on in August.

The contest, which was also sponsored by Pioneer and Shure Brothers, was designed to bring the country's best karaoke singers together to compete for a $10,000 cash prize. The 1997 national contest was a huge success and was videotaped for broadcast. For this year's production, Ron and Flo plan to upgrade their system with $15,000-worth of JBL speakers and Crown amplifiers.

At the Star Search contest, Ron's job is to mix sound for the 50 contestants and work the lighting to fit the mood for each song. Flo helps organize the order of songs with the contestants and communicates between Ron and backstage, so everyone in the production is in sync. This is how Ron and Flo work all their jobs. Ron hosts and runs the equipment and

Flo interacts with the audience. At home, Ron works on maintaining the equipment and Flo is on the phone, doing what she does best—public relations.

THE SKY'S THE LIMIT

Possibly from their contact with the Star Search production, Ron and Flo have also recently signed a contract to host karaoke at a local mall. It started with hosting a contest in January to promote the premier of the movie "The Wedding Singer." The karaoke was such a hit, the mall asked Shining Star Productions to host a show once a month. "Opening day for the 'Karaoke Kafe' was Valentine's Day and was a big success," Ron says. "This exposes karaoke to people of all ages who love it, but don't frequent the club scene."

With over $100,000 worth of gear, this hard-working pair work Tuesday through Friday at the Holiday Inn and Saturday through Monday at Levi and Hank's Lounge. By adding dance music for the non-singers and a light show, they have been able to draw a wide variety of people in wherever they play. "It ensures a great time for everyone and doubles the attendance for each club."

For Ron, his life is no longer a dream... it's a reality. But he says he still looks to the future for "greater achievements" and to spread the word that "karaoke is here to stay."

"We decided a long time ago we would strive not to just make our show the biggest, but the best quality sound anywhere," Ron says. "The beauty of what we do is we get to do it together as a team. Our focus is on our show and each other. We're together 24 hours a day and that's the way we like it."

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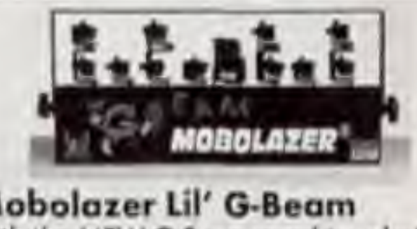

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Icebreakers

John Rozz's new book is a how-to for spicing up even the blandest party.

Over the last six years, John Rozz has established himself as the dean of DJ audience interaction. In fact, it's tough to think of anyone who has done more to promote the DJ-as-entertainer concept. Through his seminars, on-stage performances at DJ shows, and numerous editorial contributions to *Mobile Beat*, his face has become known to DJs throughout North America.

In his new book "Icebreakers," Rozz gives you the cream-of-the-crop ideas that he's compiled from three decades as a party host, event planner, band leader and entertainer. "Icebreakers" is a compilation of over 70 of his most popular party games and skits. Many can be credited to his own original ideas. Others have been culled from various DJ events. Among the 34 games and contests explained are such favorites as The Parade of Beauties, Ugly Toe, The Mummy, Machine Gun Crawl and Best Legs. The book also contains instructions for 20 different skits and six lists of fun facts for trivia quiz games. Rounding out the guide, Rozz has included a list of special effect props, like Smoke Cookies, Breakaway Bottles and Hot Dog Guns.

Written in the style of a cook book, "Icebreakers" first lists the "ingredients" for each activity and then follows up with the instructions on how it's done. In many cases, suggestions on sources for props and special effects are also supplied, along with vendor phone numbers for the supplies you may need.

The games and skits run the spectrum from simple games for children's parties to more risqué activities for adults. If you're looking for a few new tricks to pack into your performance, this book is a great resource. Icebreakers can be ordered directly from: John Rozz, 207 North Colony Street, Wallingford, CT 06492-3632. Price is $24.95. For more information, call (203) 265-9796 or e-mail: rozz1@aol.com.

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from Icebreakers by John Rozz

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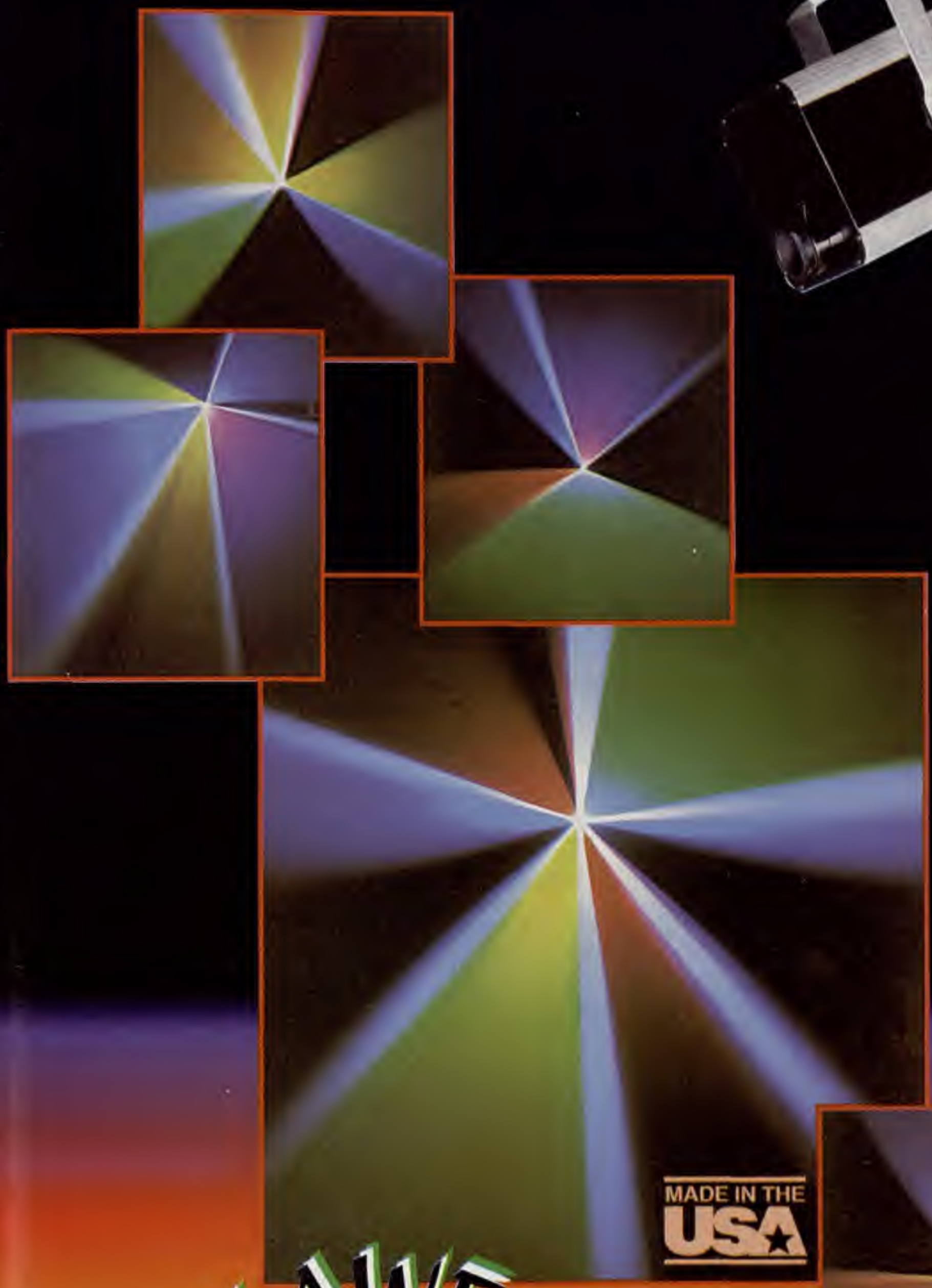

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Spring Break

South Florida nightclubs still attract the college crowds with their hot entertainment and swingin' sounds.

BY DAVID KREINER

Every March, northern college students migrate to Florida beaches for spring break. Even though most of the spring break action now takes place in Panama City in Northern Florida, many sun seekers travel further south to Fort Lauderdale and Miami Beach. This past spring, I traded sunny L.A. for sunny Florida to observe this ritual. What I found were some very exciting nightclub concepts, talented club DJs, great music programming, and killer live remote radio shows from several area clubs.

The region's leading nightclub chain, Chameleon Concepts, headed by entertainment director Scott McLogan, operates five locations in Southern Florida. They lead the pack with killer DJs, an awesome radio presence with many live radio remotes, unique decor, and intelligent lighting in each club.

Cafe Iguana Beachplace in Fort Lauderdale is party central for the area with DJ Chris A. Parker in the booth every Thursday and Friday night. Cafe Iguana Beachplace is live on local top 40 radio station Y-100 each Thursday, and live from Cafe Iguana on Saturday. Cafe Iguana in Kendall, is the place to party and features retro 80's dance sets with DJ Scott in charge.

There's more Y-100 live radio remotes from Bermuda Bar in north Miami on Saturday. The Bermuda Bar is an upscale club with a balcony, brilliant light show and huge dancefloor. Their Saturday night party is the largest in the area. House, reggae, hip-hop, bass, alternative, retro, dance, dancehall, classic party songs and top 40 are all musical styles you will hear in these clubs; everything but the slow stuff.

Baja Beach Club is still the number 1 party nightclub in their area. They feature live radio remotes with Power 106 on Saturday nights and high energy DJs nightly. This club is the size of a typical Target or KMart. Employees do dance skits; incredible thong bikini beer tub girls are a regular attraction; and of course there is a DJ for an awesome spring break environment. Baja's staff skits are a lot of fun to watch. There are many times during the night that the entire bartend and wait staff are on the bar dancing.

A few blocks north of Baja is Trios, which features a top 40 house room with a circular balcony, a pool room, and a full-time '70s disco room called "Boogie Nights." The DJ in the dance room was very good and played a similar mix of music as other clubs played. Boogie Nights consists of all late '70s and early '80s upbeat dance music. This disco music format is very popular nationwide and many clubs include it in their music mix. Few clubs, however, do it as a full-time program. The Graham Brothers' nightclub chain, with five Bellbottoms locations

TOP 10 CLUB SOUNDS

from DJ Chris A. Parker

Cafe Iguana Beachplace

1. Gettin' Jiggy Wit It ..... Will Smith
2. Luv 2 Luv U ..... Timbaland & Magoo
3. Miami ..... Will Smith
4. Superhero ..... Daze
5. Swing My Way ..... K.P. & Envyi
6. Are You Jimmy Ray? ..... Jimmy Ray
7. I Want You Back ..... 'N Sync
8. What You Want ..... Mase feat. Total
9. How Do I Live (Remix) ..... LeAnn Rimes
10. Frozen ..... Madonna

and Tracks on Island in Orjust a few of the feature a retro forbasis. This concept is theme can also be found in Houston (same owner), and is soon to hit Chicago.

Eight Pleasure lando, are clubs that mat on a nightly catching on; this

The music in South Florida is a mixture of many styles and cultures. High energy house, freestyle, top 40 and bass are huge. A mixture of retro '80s and great new dancehall and rap are also available. Regardless of the time of year, if you're in South Florida, you're never far from a unique and exciting concept in clubbin'!

Dave Kreiner is the owner of The Source DJ Music Supply and Southern California Music. He is a nightclub consultant and a mail order music supplier of CDs, remixes, and 12" vinyl for Mobile and Nightclub DJs. For a free catalog, call: (800) 775-3472, e-mail: scmsrecord@aol.com, or visit on the Web: www.thesourceformusic.com

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A new column with inside scoops from the producer of the Mobile Beat DJ Show and Conferences... 1999 and beyond!

BY MIKE BUONACCORSO

Show Time!

Registration form is on page 54

No doubt the 1999 Las Vegas Mobile Beat Show will prove to be yet another opportunity to sharpen your skills and see the latest happenings in the fast-changing DJ world. After reviewing a file of your attendee surveys, e-mail, and letters, many of your suggestions have been implemented as the show continues to grow and tries to accommodate what is most important to our attendees.

For the winter 1999 show, once again at the Tropicana Hotel in Las Vegas, Nevada, the exhibit area has been moved to the Tropicana Pavilion area, allowing almost DOUBLE the floor space of this year's show. It will include a networking cafe. The dates are a bit earlier next year, January 13-15, partially as a result of many DJs who said the latter part of January involved them in a lot of bridal shows. The new date change brings the show within the same week of the CES (Consumer Electronics Show). While not a true DJ or audio show, everyone in the music business should attend at least one CES show in their lifetime! For more information on CES, call (703) 907-7600.

The dates are also still convenient to those needing a Saturday night stay-over on airfare. United Airlines has once again been selected the official airlines of the show, offering a 10% discount off the unrestricted midweek coach fare or 5% off the lowest applicable fare. By purchasing your ticket at least 60 days in advance of your scheduled travel you will receive an additional 5%! Call U.A. at (800) 521-4014 and refer to group #522XD. And in a town where hotel room rates fluctuate like the stock market, we seem to have gotten in on the right end of things, with a $59 per night rate, DOWN from last year's $70! Need a room? Call the Tropicana at (800) 634-4000.

Mobile Beat DJ Show & Conference
LAS VEGAS
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Early arrivals will also be able to take care of registration long before the first seminar, with badges available all day on Tuesday, January 12, or at the preregistration event Tuesday night. Wednesday morning registration will open a full two hours before the show officially begins. So it's still a good deal to pick up a $99 full show pass before rates increase September 10. In the next issue we'll talk about some of the unique and exciting events that are to take place at the show! And if you'd like to get directly involved with the show, see page 111.

This column will run in every issue of the magazine to give you the latest developments on future Mobile Beat DJ Shows.
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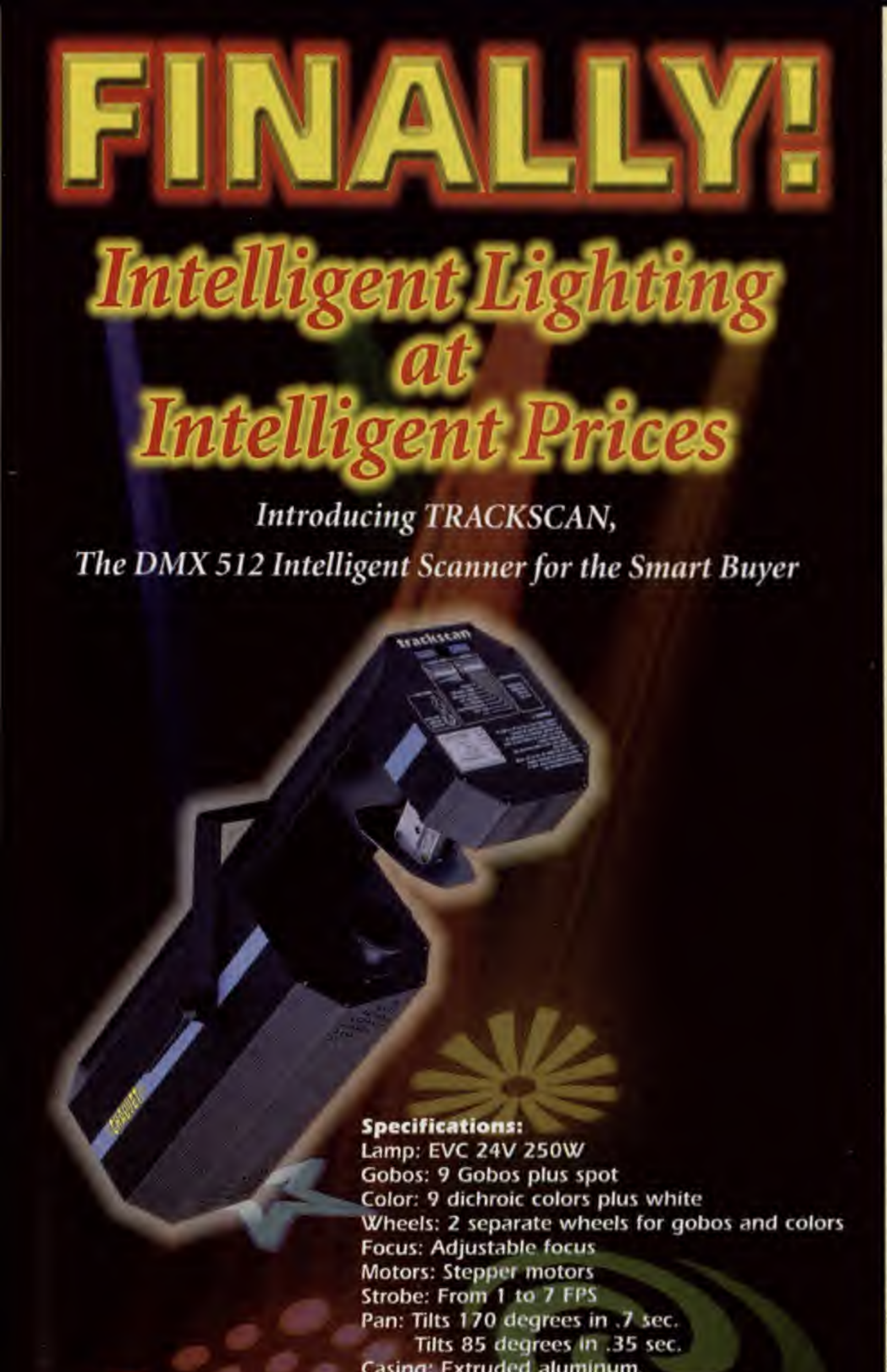

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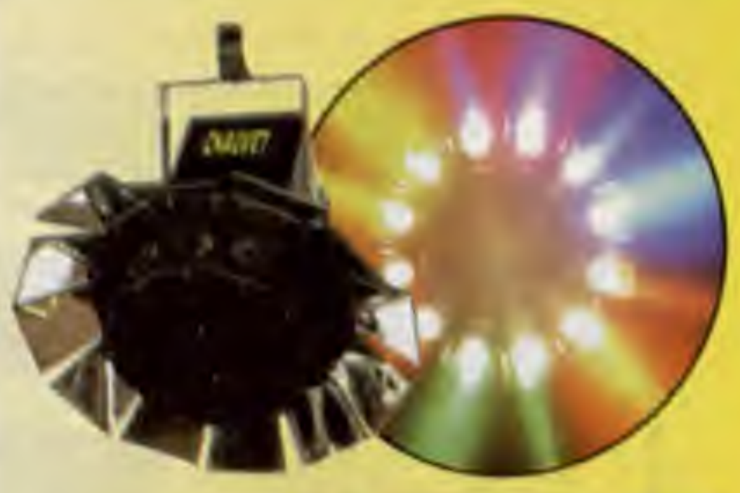

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WESTERN STARLIGHT

Wiggle it!

BY HILLBILLY RICK

You can tell it's summer. Everybody's getting into a dancing mood. And no wonder... it's not only the season to party, but there are some great new tunes to add to your playlist, and dances to add to your repertoire.

If you have not yet tried teaching interactive dances at your gigs, now is the time to start. Otherwise, you could be missing out on a great crowd pleaser. There is a lot of money to be made in line dance instruction and, if you do a good job, you will be one step ahead of the competition.

Where do you start? Right here!

This dance, called "Wiggles," was a big hit at the '98 Mobile Beat DJ Show in Las Vegas. It is a fun and easy dance to do and teach—as easy as the Electric Slide.

Another dance that wowed 'em at the show was Lisa Capitanelli's "Do The Dance." Be sure to read the profile on Lisa in this issue. For now, strap on your dancing shoes and get set for some hand clappin', foot stompin', hip wigglin' fun!

"WIGGLES!"

Music:

"'Beep Beep!' Roadrunner Song" by Microwave Dave. Start 8 beats in.

Other music you can use:

"Wiggle It!" by 2 In A Room. Start 32 beats in.

"Cold Outside" by Big House. Start after 32 beats.

"Ride The Train" by Quad City DJ's. Start after 32 beats.

"What's It To You" by Clay Walker.

"Funky Cowboy" by Ronnie McDowell.

Any other country Electric Slide type song will work!

Choreographed by "Hillbilly" Rick (Dedicated to two friends who taught me how to wiggle it! Thanks to GB Wiggle and Speedo.)

Description: 32 count, 2 wall line dance (faces the wall behind you each time you start).

* Scoot, step, slide, step, slide, step, stomp heel and clap. Full left rolling turn stepping left, right, left, ending with a scuff stomp of right foot and clap.

& Slide or scoot your Left Foot to the Right (as you start your step to the right, weight is on left foot and right foot is in air, beginning its step to the right on beat 1).

1-2 Step to Right on Right Foot and Slide Left Foot next to Right Foot. Step to Right on Right Foot and Slide Left Foot next to Right Foot.

3-4 Step to Right on Right Foot. Strike Left Heel on floor in a sharp manner next to Right Foot (almost like stomping the heel) and Clap.

5-8 While moving to the Left, make a Full Turn Counter Clockwise, Stepping Left, Right, Left. End with a Right Heel Stomp, Scuff and Clap (omit turn if you have inexperienced dancers).

* Step, slide, step, slide, step, stomp heel. Full left rolling turn stepping left, right, left, ending with a scuff, stomp of right foot and clap.

& Slide or scoot your Left Foot to the Right. (As you start your step to the right, weight is on left foot and right foot is in air beginning its step to the right on beat 1).

1-2 Step to Right on Right Foot and Slide Left Foot next to Right. Step to Right on Right Foot and Slide Left Foot next to Right.

3-4 Step to Right on Right Foot. Strike Left Heel on floor in a sharp manner next to Right Foot and Clap.

5-8 While moving to the Left make a Full Turn Counter Clockwise stepping Left, Right, Left. End with a Right Heel Stomp, Scuff and Clap.

* Step forward right while doing a 4 count "Wiggle It" counter clockwise. Step forward left while doing a 4 count "Wiggle It" counter clockwise (kind of like rotating your hips like a flywheel on an old John Deere when it catches hold and fires up).

1-2 Step Forward at a 45 degree angle Right with Right Foot. Start **"Wiggle It"** move by rotating hips counter clockwise taking two beats to rotate your hips only half a rotation.

3-4 Make 1-1/2 complete hip rotations counter clockwise on 3-4 (like the engine is grabbing hold and firing up). Weight ends up on Right Foot (If your body can handle it do 2 complete hip rotations in 2 beats of music).

5-6 Step Forward at a 45 degree angle Left with Left Foot. Start **"Wiggle It"** by rotating hips counter clockwise taking two beats to rotate your hips only half a rotation.

7-8 Make 1-1/2 Complete Hip Rotations Counter Clockwise on 7-8. Weight ends up on Left Foot (If your body can handle it, do 2 complete hip rotations in 2 beats of music 3-4).

* Touch, cross, body roll turn, Wiggle it!

1-4 Touch Right Toe out to Right Side - Hold - Cross Step Right Foot in front of Left Foot — Hold.

5-6 Unwind and Turn very slowly 1/2 turn to Left - while doing an upper body roll.

7-8 **"Wiggle It"** move - put some of your own soul into this move! (While doing the 2 count unwind, do a body roll of the upper body side to side or front to back, followed by the "Wiggle It" move, which sends it into a horizontal motion!)

"HILLBILLY" RICK'S DANCE CALLS:

And step slide, step slide, step, heel, turn, 2, 3, scomp and step slide, step slide, step, heel turn, 2, 3, scomp, step, two, and three, four, step, two, and three, four, touch, hold, cross, hold, turn, 2, crank it!

This is an easy beginner's dance—have fun! Put some attitude and wiggles in! And, yes, I know it's another noncountry song, but I don't really care. It's fun! If you like the dance and want to pick a country song for it, do it. Yeeehaaaa!

If you have questions on how to do this dance, contact "Hillbilly" Rick at, R 2 Box 150 A, Haubstadt, IN 47639. Tel: (812) 867-3401, fax: (812) 867-1082, e-mail: hillbillyr@aol.com.

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BY FRED SEBASTIAN

Love Is In The Air

With the wedding season gearing up, it's time to check your cases for the best of love songs. Keep in mind that the best wedding music compilations include both slow and fast songs. The following list of compilation CDs includes top selling, as well as newly released, music perfect for play at your next wedding reception.

The club and dance compilations offering new music in this column are chosen for mainstream audience applications and not for underground hard-core niches. The Top 40 compilations will almost always feature a variety of music styles that are (or will be) playing on Top 40 radio.

In addition, I've included several ballroom compilations (also very appropriate for weddings). Enjoy... and keep the music playing.

Following the success of the first volume, the new "SIMPLY THE BEST LOVE SONGS Vol. 2" has another strong line-up of great classic and contemporary love songs. The track listings on this two-CD compilation are:

Love Is All Around	WET WET WET
I Don't Want To Talk About It	ROD STEWART
If You Don't Know Me By Now	SIMPLY RED
Sacrifice	ELTON JOHN
You Might Need Somebody	SHOLA AMA
Don't Let Go (Love)	EN VOGUE
I Believe I Can Fly	R KELLY
As Long As You Love Me	BACKSTREET BOYS
Fall At Your Feet	CROWDED HOUSE
Every Time You Go Away	PAUL YOUNG
True Colors	CYNDI LAUPER
Cuts Both Ways	GLORIA ESTEFAN
Superwoman	KARYN WHITE
Show Me Heaven	MARIA McKEE
Cuts Both Ways	ERIC CARMEN
Rainy Night In Georgia	RANDY CRAWFORD
(You Make Me Feel Like) A Natural Woman	ARETHA FRANKLIN
You Are Everything	DIANA ROSS & MARVIN GAYE
One Day In Your Life	MICHAEL JACKSON
(Sittin' On) The Dock Of The Bay	OTIS REDDING
Seven Seconds	YOUSSOU N'DOUR & NENEH CHERRY
Wonderful Tonight	ERIC CLAPTON
Every Beat Of My Heart	ROD STEWART
Near Wild Heaven	REM
Perfect	FAIRGROUND ATTRACTION
You're Gorgeous	BABYBIRD
Stand By Me	OASIS
Waiting For A Girl Like You	FOREIGNER
Purple Rain	PRINCE
Every Time We Say Goodbye	SIMPLY RED
Only You	YAZOO
If	BREAD
Fool (If You Think It's Over)	CHRIS REA
Patience Of Angels	EDDY READER
Love Is Strange	EVERYTHING BUT THE GIRL
What Becomes Of The Broken Hearted	ROBSON & JEROME
Lady In Red	CHRIS DeBURGH
Unchained Melody	RIGHTEOUS BROTHERS
Greatest Love Of All	GEORGE BENSON

Released late in '97 "THIS YEAR'S LOVE" includes many recent hits, a few remakes, as well as a few classics to make this two-CD set appeal well to today's crowds. Tracks are:

Heaven For Everyone ..... QUEEN
Because You Loved Me ..... CELINE DION
Nobody Knows ..... TONY RICH PROJECT
I Am Blessed ..... ETERNAL
Ocean Drive ..... LIGHTHOUSE FAMILY
Search For The Hero ..... M PEOPLE
Don't Look Back In Anger ..... OASIS
You're Gorgeous ..... BABYBIRD
Breakfast At Tiffany's ..... DEEP BLUE SOMETHING
Oh Yeah ..... ASH
Missing You ..... TINA TURNER
Never Never Love ..... SIMPLY RED
I Will Survive ..... CHANTAY SAVAGE
Let It Flow ..... TONI BRAXTON
A Better Man ..... BRIAN KENNEDY
One By One ..... CHER
Sorrento Moon (I Remember) ..... TINA ARENA
Don't Let The Sun Go Down On Me ..... GEORGE MICHAEL & ELTON JOHN
What Becomes Of The Broken Hearted ..... ROBSON & JEROME
How Deep Is Your Love ..... TAKE THAT
Coming Home Now ..... BOYZONE
Mysterious Girl ..... PETER ANDRE
Forever Love ..... GARY BARLOW
Anything 3T
I'll Never Break Your Heart ..... BACKSTREET BOYS
Light Of My Life ..... LOUISE
Change Your Mind ..... UPSIDE DOWN
Smoke Gets In Your Eyes ..... JOHN ALFORD
Dreaming MN8
Down Low (Nobody Has To Know) ..... R. KELLY w/ RONALD ISLEY
Diggin' On You ..... TLC
Kissin' You ..... TOTAL
I Can't Tell You Why ..... BROWNSTONE
I Just Want To Make Love To You ..... ETTA JAMES
I Believe ..... ROBSON & JEROME
All By Myself ..... ERIC CARMEN

When rockers turn down their amps and pour out their hearts in love songs they can usually press our mushy buttons like no one else. This excellent two-CD compilation, "PURE ROCK BALLADS," has done very well since its recent release and is sure to be a hit for some time to come.

Always ..... BON JOVI
Wonderful Tonight ..... ERIC CLAPTON
Let's Make A Night To Remember ... BRYAN ADAMS
Run Baby Run ..... SHERYL CROW
All I Want Is Everything ..... DEF LEPPARD
November Rain ..... GUNS 'N ROSES
Hold On My Heart ..... GENESIS
Wind Of Change ..... SCORPIONS
More Than Words ..... EXTREME
Brothers In Arms ..... DIRE STRAITS
After Midnight ..... JJ CALE
Driving With The Brakes On ..... DEL AMITRI
Cats In The Cradle ..... UGLY KID JOE
Higher Love ..... STEVE WINWOOD
The Guitar Man ..... BREAD w/ DAVID GATES
Believe ..... ELTON JOHN
Behind Blue Eyes ..... THE WHO
I Still Haven't Found What I'm Looking For U2
Hard To Make A Stand ..... SHERYL CROW
Stand By Me ..... OASIS
This Ain't A Love Song ..... BON JOVI
So In Love With You ..... TEXAS
Nightswimming ..... REM
One Of Us ..... JOAN OSBORNE
Never Tear Us Apart ..... INXS
You Do Something To Me ..... PAUL WELLER
Easy ..... FAITH NO MORE
Linger ..... THE CRANBERRIES
Valerie ..... STEVE WINWOOD
Someone Somewhere (In Summertime) ..... SIMPLE MINDS
I Guess That's Why They Call It The Blues ..... ELTON JOHN
Africa ..... TOTO
All Out Of Love ..... AIR SUPPLY
Senza Una Donna (Without A Woman) . ZUCCHERO w/ PAUL YOUNG
Crying ..... ROY ORBISON & K.D. LANG
Jealous Guy ..... ROXY MUSIC

For a great collection of 60's pop love songs one of the all-time top sellers continues to be "UNFORGETTABLE." This two-CD package features many of the greatest superstars of yesteryear's pop doing some of their most famous songs. Tracks are:

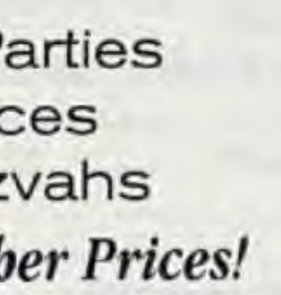
Crazy ..... PATSY CLINE
The Most Beautiful Girl In The World ..... TONY CHRISTIE
Smile ..... NAT KING COLE
Volare ..... DEAN MARTIN
(I Left My Heart) In San Francisco TONY BENNETT
Only You ..... THE PLATTERS
Love Letters ..... KETTY LESTER
Blue Velvet ..... BOBBY VINTON
Mountain Greenery ..... MEL TORME
Who's Sorry Now ..... CONNIE FRANCIS
On The Street Where You Live ..... VIC DAMONE
Wives And Lovers ..... JACK JONES
Mr. Wonderful ..... PEGGY LEE
What A Wonderful World ..... LOUIS ARMSTRONG
Rose Marie ..... SLIM WHITMAN
Born Free ..... MATT MONRO
Spanish Eyes ..... AL MARTINO
Ain't Misbehavin' ..... SARAH VAUGHAN
When I Fall In Love ..... NAT KING COLE
Story Of My Life ..... MICHAEL HOLLIDAY
Love Me With All Your Heart ..... ENGELBERT HUMPERDINCK
I (Who Have Nothing) ..... SHIRLEY BASSEY
Moon River ..... ANDY WILLIAMS
Love Letters In The Sand ..... PAT BOONE
The Folks Who Live On The Hill ..... PEGGY LEE
I Fall To Pieces ..... PATSY CLINE
It's Only Make Believe ..... CONWAY TWITTY
Memories Are Made Of This ..... DEAN MARTIN
Night And Day ..... FRANK SINATRA
I Love You Because ..... JIM REEVES
Till ..... TOM JONES
I'm Sorry ..... BRENDA LEE
Around The World ..... BING CROSBY
A Foggy Day ..... SAMMY DAVIS JR.
Love Story (Theme From) ..... JOHNNY MATHIS
Be My Love ..... MARIO LANZA

Another all-time popular love compilation, which has been featured here before, is "THE VERY BEST OF THAT LOVING FEELING." It comes on two CDs, with a decidedly 80's flavor.

Careless Whisper ..... GEORGE MICHAEL
Anything For You ..... GLORIA ESTEFAN
Wherever I Lay My Hat (That's My Home) ..... PAUL YOUNG
Why ..... ANNIE LENNOX
Pray ..... TAKE THAT
Dreams ..... GABRIELLE
Sexual Healing ..... MARVIN GAYE
Your Love Is King ..... SADE
The Tracks Of My Tears ..... SMOKEY ROBINSON
You've Lost That Loving Feeling ..... THE RIGHTEOUS BROTHERS
All That She Wants ..... ACE OF BASE
Private Dancer ..... TINA TURNER
Candle In The Wind ..... ELTON JOHN
There Must Be An Angel (Playing With My Heart) ..... EURYTHMICS
Promise Me ..... BEVERLY CRAVEN
Lady In Red ..... CHRIS DeBURGH
Love And Affection ..... JOAN ARMATRADING
If You Don't Know Me By Now ..... HAROLD MELVIN & THE BLUE NOTES
Without You ..... NILSSON
True ..... SPANDAU BALLET
We've Only Just Begun ..... THE CARPENTERS
My Love ..... PAUL McCARTNEY & WINGS

I'm Not In Love 10CC
Me & Mrs. Jones ..... BILLY PAUL
Free ..... DENIECE WILLIAMS
My Cherie Amour ..... STEVIE WONDER
You To Me Are Everything ..... THE REAL THING
Suddenly ..... BILLY OCEAN
Just The Way You Are ..... BARRY WHITE
Change ..... LISA STANSFIELD
Sleeping Satellite ..... TASMIN ARCHER
Let's Stay Together ..... AL GREEN
Get Here ..... OLETA ADAMS
Thinking About Your Love ..... KENNY THOMAS
Loving You ..... MINNIE RIPERTON
Midnight Train To Georgia ..... GLADYS KNIGHT
..... & THE PIPS
I Only Want To Be With You .. DUSTY SPRINGFIELD
He Ain't Heavy He's My Brother ..... THE HOLLIES
How Long ..... ACE
Nothing Compares 2 U ..... SINEAD O CONNOR

Besides love song compilations, there are also numerous compilations of original hits chosen for weddings. Here are some you may not want to miss.



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Processional March: Wedding March From "Lohengrin" ..... RICHARD WAGNER
Processional March: Canon In D Major ..... JOHANN PACHELBEL
Recessional March: Trumpet Voluntary ..... JEREMIAH CLARKE
Recessional March: Wedding March From "A Midsummer Night's Dream" ..... FELIX MENDELSSOHN
Ave Maria ..... THE CHOIR OF TRINITY COLLEGE, CAMBRIDGE & ANDREA COCKERTON

I Love You Much Too Much ..... TRADITIONAL
Hawaiian Wedding Song ..... ANDY WILLIAMS
What A Wonderful World ..... LOUIS ARMSTRONG
Let It Be Me ..... THE EVERLY BROTHERS
Can't Take My Eyes Off You ..... FRANKIE VALLI
The Way You Look Tonight ..... THE LETTERMEN
Best Thing That Ever Happened To Me ..... GLADYS KNIGHT & THE PIPS
More Than Words Can Say ..... ALIAS
(You're My) Soul And Inspiration ..... THE RIGHTEOUS BROTHERS

"IRISH WEDDING SONG COLLECTION"

The Irish Wedding Song ..... ANDY COONEY
The Voyage ..... TONY KENNY
Forever And More ..... CARL CORCORAN
I'll Never Find Another You ..... SHEILA NOONAN w/ DERMOT O'BRIEN
Daddy's Little Girl ..... PAT ROPER
My Son ..... SONNY KNOWLES
Mother ..... TONY KENNY
The Only One ..... CARL CORCORAN
It's Our Anniversary ..... SHEILA NOONAN w/ DERMOT O'BRIEN
You Touched Upon My Life ..... ANDY COONEY
Gown Of White ..... PAT ROPER
The Vows Go Unbroken ..... ANDY COONEY w/ DEIRDRE REILLY

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"COUNTRY WEDDING"

Always ..... PATSY CLINE
Love Can Build A Bridge ..... THE JUDDS
True Heart ..... OAK RIDGE BOYS
Could I Have This Dance ..... ANNE MURRAY
All I Have To Offer You (Is Me) ..... CHARLIE PRIDE
We Were Meant For Each Other ..... LEE GREENWOOD
Til The Rivers All Run Dry ..... DON WILLIAMS
Till I Found You ..... MARTY STUART
Have I Told You Lately That I Love You ..... RED FOLEY
My Only Love ..... THE STATLER BROS.
Plus: Traditional Wedding Marches!

"GREAT WEDDING SONGS"

The Vows Go Unbroken
(Always True To You) ..... KENNY ROGERS
That's All ..... KATHIE LEE GIFFORD
You And I ..... EDDIE RABBITT & CRYSTAL GAYLE
A Long And Lasting Love ..... CRYSTAL GAYLE
All I Have ..... BETH NIELSEN CHAPMAN
At Last ..... GENE WATSON
Pledging My Love ..... EMMYLOU HARRIS
I'll Be There For You ..... KENNY ROGERS
True Love ..... KATHIE LEE GIFFORD
There's No Love Like Our Love ..... CRYSTAL GAYLE
..... & GARY MORRIS

"SMOOTH GROOVES WEDDING SONGS"

I Believe In You And Me ..... THE FOUR TOPS
All This Love ..... DEBARGE
My Reason To Be Is You ... MARILYN McCOO & BILLY DAVIS JR.
I Pledge My Love ..... PEACHES & HERB
Unconditional Love ..... ATLANTIC STAR
Cherish (Remix) ..... KOOL & THE GANG
When We Get Married ..... LARRY GRAHAM
I Promise (I Do Love You) ..... DREAMBOY
You're All That Matters ..... DENIECE WILLIAMS
Ribbon In The Sky ..... STEVIE WONDER
You're The Reason ..... D TRAIN
I'd Still Say Yes ..... KLYMAXX

"NEW WEDDING TRADITIONS"
By Mikki Vierick

A Song For My Daughter (male vocal)
..... (For The Bride from Her Dad)
A Song For My Son ..... (For The Groom From His Mom)
As We Break This Bread ..... (For The Cake Cutting Ceremony)
One More Time ..... (From The Bride To Her Dad)
A Wedding Thank You (The Bride & Groom "Thank You" Song)
To Our Family And Friends ..... (For The Final Dance)
A Song For My Daughter ..... (For The Bride From Her Mom)
A Song For My Daughter (Instrumental)
A Song For My Son (Instrumental)
As We Break This Bread (Instrumental)
One More Time (Instrumental)
A Wedding Thank You (Instrumental)
To Our Family And Friends (Instrumental)
A Song For My Daughter (Instrumental)

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With Love, Naturally ..... (Groom And His Mother Dance)
Complete Love ..... (For The Bride & Groom)
I Promise You ..... (An Original First Dance)
I Promise You (Instrumental) ..... (A Ceremony Solo)
The Regent Fanfare ..... (Recessional)
The Ethnic Medley:
ITALIAN: The Tarantella / Funiculi Funicula
IRISH: The Irish Jig
JEWISH: Hava Nagila / Simin Tov
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Irish Wedding Song ..... (A Special Dance)
Complete Love (Instrumental) ..... (Background Music)

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Mid-America DJ CONVENTION
June 8,9,10 1998

"WEDDING ALBUM"

Here And Now ..... LUTHER VANDROSS
Tonight I Celebrate My Love ..... PEABO BRYSON / ..... ROBERTA FLACK
You Are My Lady ..... FREDDIE JACKSON
Lovin' You ..... MINNIE RIPERTON
Solid (As A Rock) ..... ASHFORD & SIMPSON
What A Wonderful World ..... LOUIS ARMSTRONG
Always And Forever ..... HEATWAVE
Suddenly ..... BILLY OCEAN
The Best Of Love ..... MONA LISA
Dance Of Love ..... DAN HILL
Could I Have This Dance ..... ANNE MURRAY
Crazy ..... PATSY CLINE

From the makers of "Hits Zone Best of '97" comes a new collection. The new release, "NEW HITS '98" will undoubtedly include many hits that will be playing on a radio near you. The two-CD set tracks were not completely confirmed as I wrote this so an asterisk (*) has been placed after each track that will surely be on this release.

It's Like That* ..... RUN DMC
Brimful Of Asha (Norman Cook Mix)* CORNERSHOP
Gettin' Jiggy Wit It ..... WILL SMITH
When The Lights Go Out* ..... FIVE
You Make Me Wanna ..... USHER
Cleopatra's Theme* ..... CLEOPATRA
Big Mistake* ..... NATALIE IMBRUGLIA
Much Love* ..... SHOLA AMA
Truly Madly Deeply ..... SAVAGE GARDEN
Your Love Gets Sweeter* ..... FINLEY QUAYE
Feels So Good* ..... MASE
Angel Street ..... M PEOPLE
All I Have To Give* ..... BACKSTREET BOYS
Be Alone No More* ..... ANOTHER LEVEL
All About The Benjamins* ..... PUFF DADDY
Holler* ..... GINUWINE
All Night Right* ..... PETER ANDRE
Ain't That Just The Way* ..... LUTRICIA McNEAL
Hideaway* ..... DE LACEY
Wishing On A Star* ..... JAY Z
Everything She Wants '97* ..... WHAM!
All Around The World* ..... OASIS
Mulder & Scully* ..... CATATONIA
Time Of Your Life ..... GREEN DAY
The Ballad Of Tom Jones* ..... SPACE
Barbie Girl* ..... AQUA
Show Me Love ..... ROBYN
High Times* ..... JAMIROQUAI
I Know Where It's At* ..... ALL SAINTS
Spice Up Your Life ..... SPICE GIRLS
Raincloud ..... LIGHTHOUSE FAMILY
So Good* ..... JULIET ROBERTS
The Reason ..... CELINE DION
Disrememberance ..... DANNII
Oh La La La* ..... ALEXIA
Alone ..... WES
The Story Of Love ..... OTT
Nanny In Manhattan* ..... LILYS
5,6,7,8* ..... STEPS
Everlasting Love* ..... CASUALTY
You Can Keep Your Hat On ("Full Monty") ..... TOM JONES

The U.K. equivalent of the TV show "American Bandstand" was "Ready Steady Go!". Thus comes the new compilation "READY STEADY GO! 60's SOUND OF MOTOWN." This compilation features an excellent selection of tracks. Almost all sing-a-longs. The tracks below are advance listings not yet confirmed at this writing.

Yester-Me, Yester-You, Yesterday STEVIE WONDER
Dancing In The Street ..... MARTHA REEVES ..... & THE VANDELLAS
Stop In The Name Of Love ..... DIANA ROSS ..... & SUPREMES
I Heard It Through The Grapevine ... MARVIN GAYE
Reach Out, I'll Be There ..... THE FOUR TOPS
My Girl ..... THE TEMPTATIONS
What Becomes Of The Broken Hearted ..... JIMMY RUFFIN
I'm Gonna Make You Love Me ..... DIANA ROSS ..... & THE TEMPTATIONS
It Takes Two ..... MARVIN GAYE & KIM WESTON
Standing In The Shadows Of Love ..... FOUR TOPS
(SOS) Stop Her On Sight ..... EDWIN STARR
(I'm A) Road Runner ..... JUNIOR WALKER

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MUSIC NEWS

..... & THE ALL STARS
Uptight (Everything's Alright) ..... STEVIE WONDER
How Sweet It Is To Be Loved By You MARVIN GAYE
This Old Heart Of Mine ..... THE ISLEY BROTHERS
Heat Wave ..... MARTHA REEVES & VANDELLAS
I Can't Help Myself ..... THE FOUR TOPS
Baby Love ..... DIANA ROSS & SUPREMES
Take Me In Your Arms
And Love Me .....GLADYS KNIGHT & THE PIPS
Tears Of A Clown ..... SMOKEY ROBINSON
..... & THE MIRACLES
Onion Song .....MARVIN GAYE & TAMMI TERRELL
For Once In My Life ..... STEVIE WONDER
Ooo Baby ..... SMOKEY ROBINSON & MIRACLES
My Guy ..... MARY WELLS
Reflections ..... DIANA ROSS & SUPREMES
Do You Love Me ..... THE CONTOURS
Twist And Shout ..... THE ISLEY BROTHERS
Please Mr. Postman ..... THE MARVELETTES
Can I Get A Witness ..... MARVIN GAYE
Nowhere To Run .. MARTHA REEVES & VANDELLAS
You Can't Hurry Love ... DIANA ROSS & SUPREMES
Walk Away Rene ..... THE FOUR TOPS
Tracks Of My Tears ..... SMOKEY ROBINSON
..... & MIRACLES
Good Lovin' Ain't Easy To
Come By .....MARVIN GAYE & TAMMI TERRELL
I'll Pick A Rose For My Rose ..... MARY JOHNSON
My Cherie Amour ..... STEVIE WONDER
You Can't Hurry Love ... DIANA ROSS & SUPREMES
Get Ready ..... THE TEMPTATIONS
Jimmy Mack ..... MARTHA REEVES & VANDELLAS
Too Busy Thinking About My Baby ... MARVIN GAYE
Headline News ..... EDWIN STARR
What Does It Take ..... JUNIOR WALKER
..... & THE ALL STARS
Bernadette ..... THE FOUR TOPS
Ain't Nothing Like The Real Thing ... MARVIN GAYE
..... & TAMMI TERRELL
Gonna Give Her All
The Love I've Got ..... JIMMY RUFFIN
Behind A Painted Smile ..... THE ISLEY BROTHERS
I Second That Emotion ..... SMOKEY ROBINSON
..... & THE MIRACLES
You're All I Need To Get By ..... MARVIN GAYE
..... & TAMMI TERRELL
Where Did Our Love Go DIANA ROSS & SUPREMES
A Place In The Sun ..... STEVIE WONDER

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More best of the worst

Rhino Records has released three new compilations sure to please you and your audiences. Once again, the Rhino gurus have come up with collections varied enough to satisfy anyone's taste—no matter how twisted.

First on the list is ***'70s Party Killers***, featuring that decade's most annoying hits. All 12 tracks warrant the "Worst Record of The 1970s" award. Yet each made the Top 10 between 1972 and 1979. No one can forget such beauties, like "Billy, Don't Be A Hero" and "The Night Chicago Died." And who doesn't yearn to hear Paul Anka, Tony Orlando & Dawn or The Captain & Tenille again and again... and again. Sing it my little muskrat!

'70s Party Killers is a must-have for those pining for the days when the only things bigger than the "Feelings" people sung about were the lapels and bellbottoms they wore. This collection is perfect for '70s reunions!

Right after the '70s, music video became all the rage. Rhino Records and VH1 have captured the essence of the '80s and '90s music scene with the release of ***VH1 Non-Stop Dance***. This collection, which features 15 Top 100 pop and R&B hits, is sure to have the dancefloor packed all night.

Among the tracks are such favorites as "This Time I Know It's For Real" by Donna Summer and "Tell It To My Heart" by Taylor Dayne, as well as many hits that made number one on the *Billboard* chart, like "Cold Hearted" by Paula

Abdul, and "Looking for A New Love" by Jody Watley.

You can keep your guests on the floor throughout the entire collection without lifting a finger with its continuous play programming or, if you like to create your own mix, you can access each track individually. Once you've got the crowd warmed up, you can pump up the jamm with some real dance music. Rhino's latest from its *Billboard* series, ***Billboard Hot Latin Hits, The '80s, Vols. 1 & 2***, is hot and spicy.

Who can resist the saucy tones of Franco, Los Bukis, Ana Gabriel or Alvaro Torres? Many of the songs included on this compilation have stood the test of time, like Yuri's "Que Te Pasa," and Eddie Santiago's "Lluvia," which remain on Latin radio playlists. All are available now at your local music dealer, or call RhinoDirect at (800) 432-0020.

MORE GOOD NEWS

Rhino received a trio of Grammy statuettes at the 1998 ceremony held in New York City. The awards were in the Boxed, Recording Package, and Traditional Folk Album categories. Rhino's sole previous win was the 1992 Best Album Notes Grammy for the four-volume box set "Aretha Franklin: Queen Of Soul."

The Best Recording Package Boxed Award went to "Beg, Scream & Shout: The Big Ol' Box of '60s Soul," a six-CD set featuring 144 R&B greats begging, screaming, and shouting one classic track apiece from the golden age of soul music. The passion its compiler fans had for the music is reflected in its unusual packaging—a replica of a latch-opened carrying case, that houses the six CDs, enclosed in mock 45 single picture sleeves.

"Titanic: Music As Heard On The Fateful Voyage" earned the nod for Best Recording Package. The first authentic recreation of music as performed on the maiden voyage of the "unsinkable" ship, these recordings were researched and produced by musicologist Ian Whitcomb to reflect what The White Star Orchestra would have played onboard in 1912. The booklet inside the embossed digipak sleeve includes rare photos, memorabilia, and sheet music, as well as survivor testimony and the stories behind the sinking, the music, and the musicians. The set was also the inspiration for the interactive DJ concept of "Titanic Parties," featured in the August/September issue of *Mobile Beat*.

For perennial nominees Beau Soleil, the seventh time proved the charm as the country's premier Cajun band took home the Best Traditional Folk Album Grammy for "L' Amour Ou La Folie." The band's fourth album for Rhino features 13 tracks, varying from faithful versions of traditional songs by Cajun/Creole masters to new material penned by Beau Soleil's guiding light, Michael Doucet.

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It's Friday afternoon. You've got all your DJs assigned for the weekend. Then, just as you lean back in your chair for a moment of peaceful relaxation, the phone rings.

It's a would-be client looking for a KJ to entertain at a small corporate picnic... tomorrow! You could refer a competitor, but maybe there's a better choice. Maybe there's a way you can cover the gig without tying up a staffer or one of your main systems.

With the Sound Choice Party Pak karaoke system, you can offer your clients a complete karaoke system, without a DJ or KJ, for just $150 to $250 or more per event.

Designed to get you into the karaoke business the easy way, the Party Pak includes a complete sound system, CDG player, two mics and 10 CDs. And here's the best part: It doesn't require any special skills to operate it. Plus, knowing how your clients treat gear, Sound Choice has put the emphasis on making this system as bullet-proof and idiot-proof as possible.

The heart of the system is a Venturer CDG-2 with a multi-function remote control and an easy-to-understand, plastic laminated instruction sheet. The power-packed Venturer CDG-2 has a long list of features that include: a full-range speaker system, top-loading CDG-2 player, 21 programmable CD memory plus repeat, cassette player and recorder, three-speed pitch control, vocal replacement, electronic BBD echo with volume control, RCA video and audio output jacks, two microphones with holder, and a multi-function remote control.

The Party Pak CDG collection contains a new compilation, featuring 165 top Sound Choice selections, guaranteed to make your customer's parties hot! All CDGs feature the same bold, easy-to-read on-screen lyrics that you expect from Sound Choice. The 10 CDGs come complete with a heavy-duty binder with protective vinyl sleeves and 12 laminated song listings.

The Rental Kit makes renting out the Party Pak Karaoke Rental System a breeze. The Rental Kit contains: 25 two-part rental forms, a handy kanga-roo-pocket style protective cover bag to take the show on the go with fewer missing pieces upon return, laminated instructions for the connection of the CDG-2, and a static window decal.

Cost of the complete, self-contained Sound Choice Party Pak Karaoke system is $690.

THE MUSIC

If you already have a karaoke system, you can purchase the Sound Choice 10 CD Party Pak set for just $349. This compilation of 165 songs features a sampling of karaoke tracks suitable for any crowd or event. Covering all musical styles (pop, country, oldies, standards, holiday, specialty and kid's songs), it's a perfect set to include with your rental system, or to use as a starter set. The set has been endorsed by Jeff Cook, a former rock 'n' roll DJ who is now best known as the vocalist and lead guitarist for the country band *Alabama*.

Coinciding with Cook's endorsement, the Party Pak set includes the Alabama hit "Mountain Music." Other all-time karaoke favorites include: *My Boyfriend's Back, Love Shack, Takin' Care Of Business, Margaritaville, Unforgettable, All I Wanna Do, Rock-in Robin, Respect, Crocodile Rock, Paradise By The Dashboard Light, Elvira, Time Warp, New York, New York, Joy To The World (3 Dog Night), The Lion Sleeps Tonight, Jump*, and many, many more. To make it easy to find a particular song, the list is sorted both by original artist and title.

Designed to get you into the karaoke business the easy way, the Party Pak includes a complete sound system, CDG player, two mics and 10 CDs. And here's the best part: It doesn't require any special skills to operate it.

Each CD set comes in a three-ring binder with an ample supply of laminated song sheets. As with all Sound Choice products, the on-screen lyrics are bold and easy to read. For information on where to find the Party Pak Karaoke Rental System and Party Pak CDG set in your area, call Sound Choice at (800) 326-1894.

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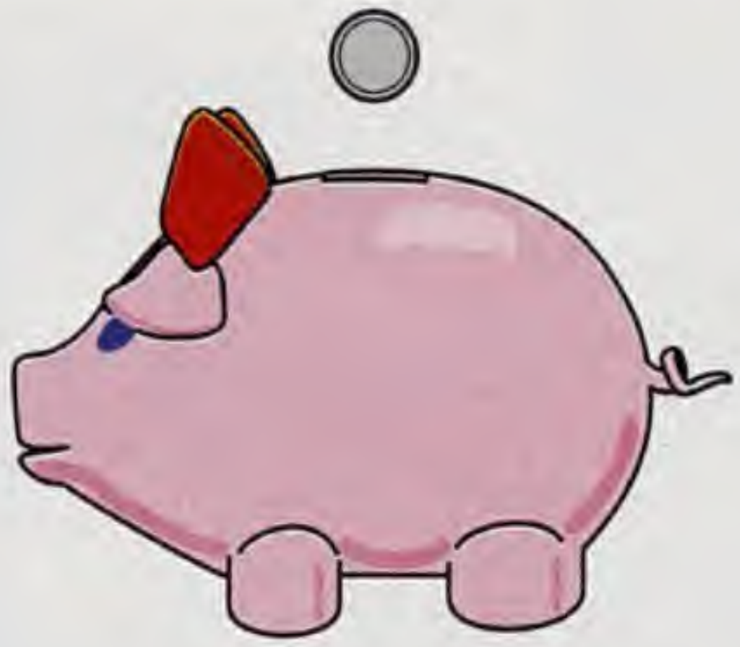

Are you prepared for your own retirement party?

If you are looking forward to the day you can retire and enjoy the fruits of your labor, you are not alone. Unfortunately, if you are like most Americans, you have little more than a vague idea as to how you will afford retirement. According to the first PaineWebber/Gallup Index of Investor Optimism, most investors did not have a specific retirement goal. The Index also said investors did not expect to get all the Social Security or Medicare benefits they are entitled to.

The Index of Investor Optimism is the first effort to interpret the voice of the American investor. Specifically, the Index found:

• Nearly 90 percent of investors who haven't retired believe they will not get all of today's Social Security benefits in the future. One in four (26 percent) believe they will get no Social Security benefits when they retire.

• Given the anticipated shortfall, one would imagine that these investors would be actively planning to replace this income. Yet when asked if investors had a specific retirement savings goal, more than half (54 percent) said they didn't.

• With Americans living longer, many can expect to spend up to 30 years in retirement. What's more, beginning in the year 2019, the Social Security trust fund assets will decline as payments to retirees begin to exceed the revenues paid into the system by workers. With revenues only covering three-fourths of benefit costs, the trust fund will be depleted by 2029 if the current system is not changed. Future retirees are realizing today that neither the government nor employers can ensure their financial independence - they must take this responsibility on themselves.

LET'S TALK NUMBERS

So just how much does one need to retire? Studies show that most Americans will need approximately 75 percent of their pre-retirement income in order to maintain the lifestyle they've grown accustomed to while employed. It is estimated that 62 percent of that income needs to come from personal savings. The message is clear: If you haven't yet begun to save, start now! If you've already started saving, there's a good chance you'll need to save more. Either way, assuring that your assets will provide an income stream that will last through retirement years requires a well thought out plan and wise investments.

TAP ALL RESOURCES

If you haven't saved at all for retirement, or haven't saved adequately, there are many resources you can tap to help meet retire-

BY ROBERT J. PECORARO & JASON MCKENNA

About the authors:
Robert Pecoraro and Jason McKenna are financial advisors with PaineWebber. Robert is also a musician and Jason has previous emcee experience. Together, they have a combined 20 years of experience, which they use to advise the financial needs of business owners in the entertainment industry.

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ment income needs. For example, if you supplement your DJ income with a full- or part-time job, look at your employer's retirement plan options. Many companies offer 401(k) programs, which allow a part of your salary (up to 10 percent) to be deducted before taxes and invested into the program to accumulate tax-deferred. Additionally, some companies will match all or a portion of your 401(k) contributions. You do not pay tax on this money until you withdraw it. The only catch is, you can't withdraw money from the fund until you are 59 1/2 years old or you receive a hefty penalty.

If you are self-employed, you should consider qualified plans such as simplified employee pension plans (SEP-IRAs), which offer attractive tax advantages. And don't forget an Individual Retirement Account (IRA)—not only should you make regular contributions to an IRA, you should make sure those assets are wisely invested. Remember, whether you are eligible for an IRA deduction or not, assets within an IRA will grow tax deferred. There are, however, a lot of rules and regulations to IRAs, so find out all you can before investing.

Finally, explore all investment options to find the right mix of safety and earnings potential for your personal goals. Consider stocks, bonds, mutual funds and unit investment trusts.

START EARLY AND SEEK ADVICE

Of course, the earlier you start a retirement savings program, the better off you are likely to be in your golden years. In today's complex investment and tax environment, many people turn to their investment executive and tax advisor for help in developing a disciplined, integrated savings and investment plan. An investment executive can help analyze your current financial situation and determine how much you'll need to save for retirement. Your tax advisor can counsel you on the tax implications of investment decisions. It's also a wise step to contact the Social Security Administration at (800) 772-1213 for a copy of your earnings and benefits estimate statement.

Financial professionals can work with you to develop a plan designed to help assure your future financial independence.

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Back to the Basics

BY ROBERT TAYLOR

It starts with a karaoke machine (CD+G player) and a few hundred songs. Now, how do you make it a profitable part of your DJ package? For those of you who are new to mobile entertaining, let's take a trip back to the basics of karaoke.

KNOW YOUR AUDIENCE

Even though karaoke has received great exposure in such movies as "When Harry Met Sally," "The Cable Guy" and "My Best Friend's Wedding," as well as TV shows such as "Cheers," there are still plenty of folks who are just discovering karaoke.

Though our culture accepted karaoke as an entertainment medium some time ago, it is still new to many and has not yet hit its peak potential. Therefore, you should not assume everyone in your audience will be ready, willing, and able to participate.

PLAN YOUR SHTICK

To get your karaoke performances off to a great start, script a brief opening routine. Give a quick, positive run down of how karaoke works and what the audience members need to do in order to participate. Rehearse your opening several times in advance so that you can be relaxed, comfortable, and confident with your crowd.

If your audience doesn't understand the concept, your show will never get off the ground. Your startup routine can be comedic and should end with you demonstrating how easy it is. As you sing, show the crowd how the words of the song appear on the TV monitor in tempo, or in sync, with the timing of the music. Keep the jargon to a minimum. This instruction, disguised as your startup routine, helps ease any hesitation that the "virgin" karaoke performer may have.

GROUP SONG

You will always need a way to "warm up" the room. Group songs are a great way to loosen up the crowd. If it's a corporate event, encourage each department to assemble a group to take the stage. For private functions, get couples and families to come and sing a song. This way no one has to carry the tune by themselves. Soloing is an overwhelming thought to the first-timer.

Just the number of bodies on stage infuses energy in the room. I suggest fun,

7 TIPS FOR NEW KJS

63. Don't assume your audience is experienced in karaoke.

64. Plan and rehearse your startup routine before you debut it.

65. Explain what karaoke is, how it works, and what the audience has to do to participate.

66. Use group songs to get the ball rolling. It's often easier to get a small group of people to sing together than to start off with a solo act.

67. Offer the biggest song selection possible. The more requests you can fill, the easier it will be to get people to sing.

68. Have a quick list. Select 100 songs that are recognizable to all ages, as well as fun and easy to sing.

69. Format your show for energy. The key to being a good KJ is maintaining momentum.

upbeat and age-appropriate songs to the group. After the group's first song, get them to stay for a second by making a quick suggestion for their next song.

SELECTION, SELECTION, SELECTION

A large library of karaoke tracks is key to entertaining the eclectic groups you find at private gigs. The bigger the selection, the better your chances of pleasing more people. These days, even the youngest audience members are familiar with the oldies, but they also want to perform the current music of today. The rule of thumb is: Tunes that are easily singable and quickly identifiable tend to be the most popular karaoke selections. If the song has a four-octave range, most novice karaoke performers won't touch it.

QUICK LIST

Your "quick list" contains 100 or so songs that you know to be great party starters. Mine are mostly the cream of the crop from each category. These songs are highly recognizable and easily singable. They literally beg to be sung.

If you are just testing the waters of karaoke, and haven't yet decided to make the big investment, you may have only a few hundred karaoke songs in your library. Sound Choice, Music Maestro and DK Karaoke have excellent beginner's libraries. If your library is on the light side, sell yourself as a petite KJ with a high-light library only. You are not a full KJ; but you are karaoke-capable. It makes for a nice bonus feature when promoting your DJ service.

These days, many full-fledged KJs carry 3,000 to 4,000 tunes. But you will never be able to claim you have every song because many artists still refuse to allow karaoke versions of their songs to be produced. This makes for a convenient excuse if you don't have a request—blame it on the artist!

KEEP IT MOVING

Formatting your show to create synergy in the room requires some thought. Having one singer on stage after another is not the best way to balance the show. Oftentimes you'll have one slow song after another; meanwhile, the rest of the audience is falling asleep. Karaoke should be formatted like a dance set, so stock your songbooks with classic songs that are singable, enjoyable and upbeat.

Formatting for energy based on song selection should take priority over the order singers submit their requests. However, sign-in order is popularly practiced at clubs to keep the peace. If need be, play a dance set in-between requests or do an upbeat number yourself to break up the monotony.

Next time, we'll take a look at wireless microphones, songbooks and "karaoke karma." 'Til then, keep 'em singing!

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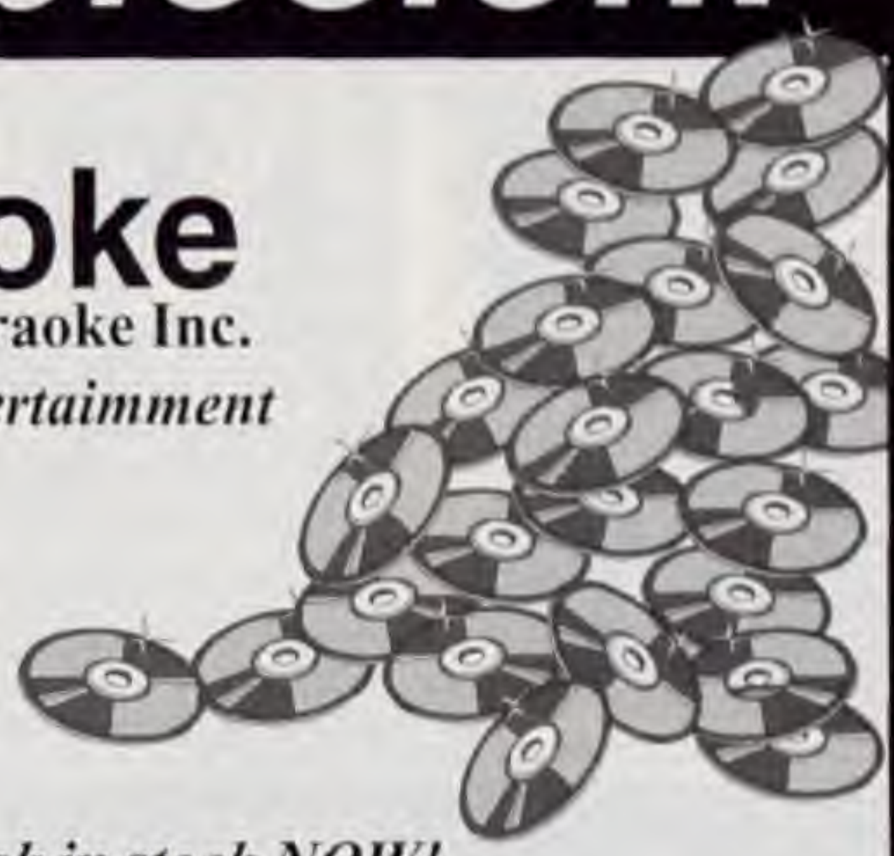

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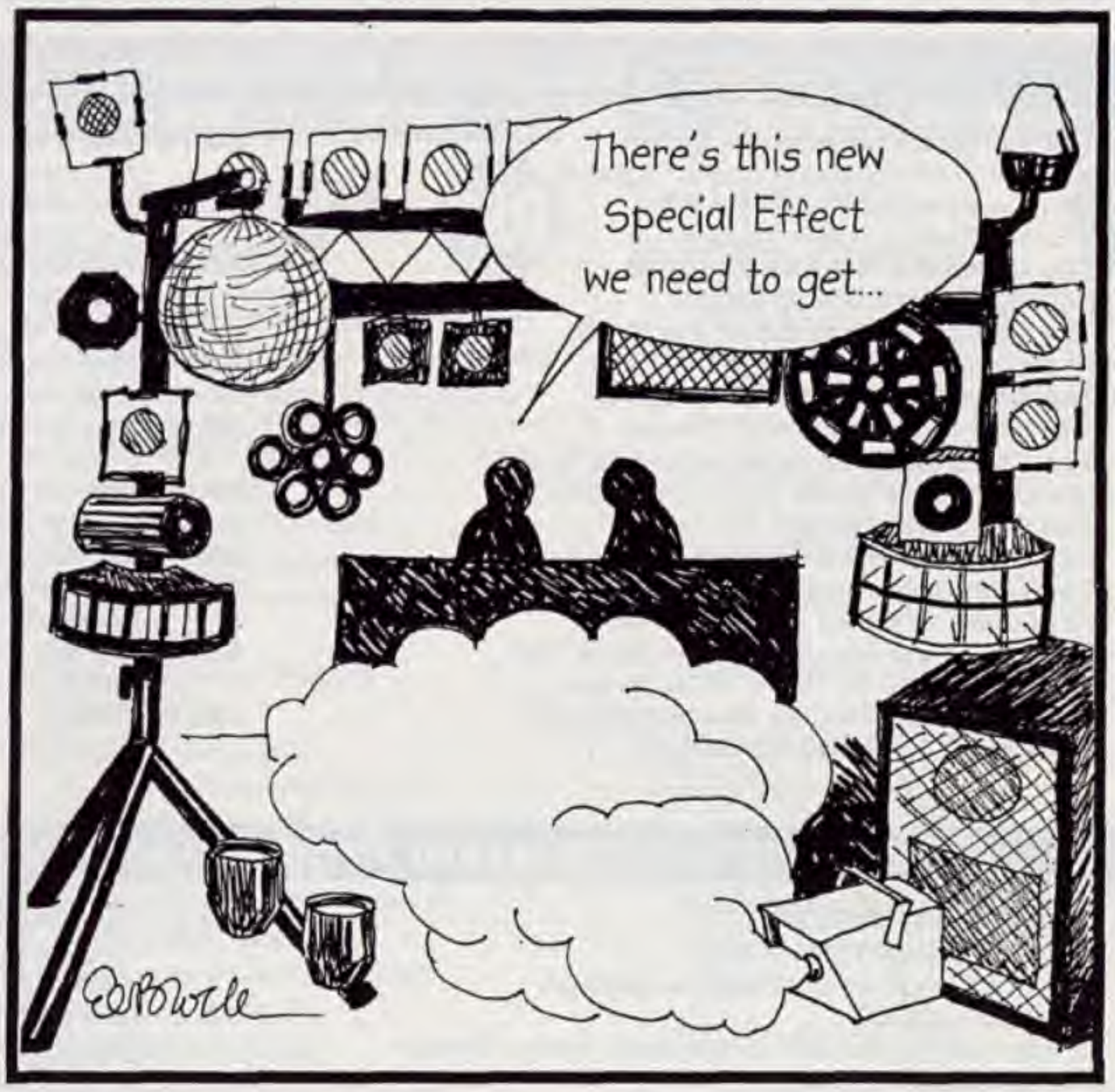

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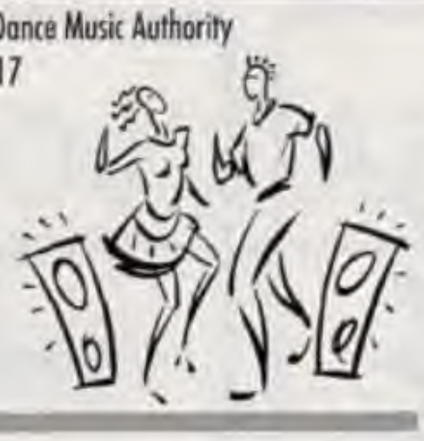
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Right Time... Wrong Place

BY JIM BAXTER

For several years after first becoming a mobile, I was haunted by a recurring dream. I would get to a job, set up my gear and begin playing music from my typical wedding playlist. Everything would be going along fine until the moment of the grand entrance for the bride and groom. Just as I would announce, "Ladies and gentlemen, let's welcome and congratulate our new bride and groom, Jim and Laura Schwartz," all the guests would turn and say in unison, as if on cue, "Who?" At that point, I would realize I was at the wrong place. I would grab my CDs and run from the hall in embarrassment.

The next morning, I would think back on the dream and promise myself that I would always double and triple check my gig sheet so that I would never have to endure that humiliation in real life.

A DREAM COME TRUE

It was a hot August night two years ago. I had all 14 systems and every available DJ assigned to a party. Everyone had checked in, picked up their gear, and headed out. There was only one job left to cover... mine!

In my defense, I'd just like to say it had been a particularly hectic day. A couple of our DJs had been unable to work and there were several equipment problems to deal with from the night before. As a result, when I finally left the shop en route to my job, it was the first time I had relaxed all day.

I arrived at the swank country club an hour in advance of the start time. The waiters and waitresses were still preparing for the expected wedding crowd of about 150 people.

With so much time, I gingerly went about setting up my sound and lighting systems. With all systems go, I still had ample time for an empty-room sound check. I then slipped into light, background music mode. The first guests arrived and greeted me with a few requests for later in the evening. A short time later, the hall manager came by, introduced herself and remarked that she was surprised to see me there so early.

At first, I thought nothing of her comment. But then, while looking over the vital statistics sheet that contains the who, what, where, when and why for each gig, it hit me. I could feel the adrenaline instantly coursing through my veins. I was at the wrong venue.

With unbelievable speed, I packed up my gear and reloaded the van. Mario Andretti would have been proud of the way I drove through Denver at upwards of 80 mph. I got to the right place just as the bride and groom were arriving. I told them I got caught in traffic and was running a few minutes late. Fortunately, they were occupied with their guests and didn't notice the beads of sweat rolling off my forehead. I went right to work and within minutes was ready to start. No one even seemed to notice I was a bit late.

As you might expect, the evening went fine from that point on. Looking back, however, I still cringe to think of what would have happened had I not looked at the gig sheet when I did. If my greatest fear in life was going to the wrong place, I'm happy to say that I faced that fear head on. As for the recurring dream... I've not had it since.

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